







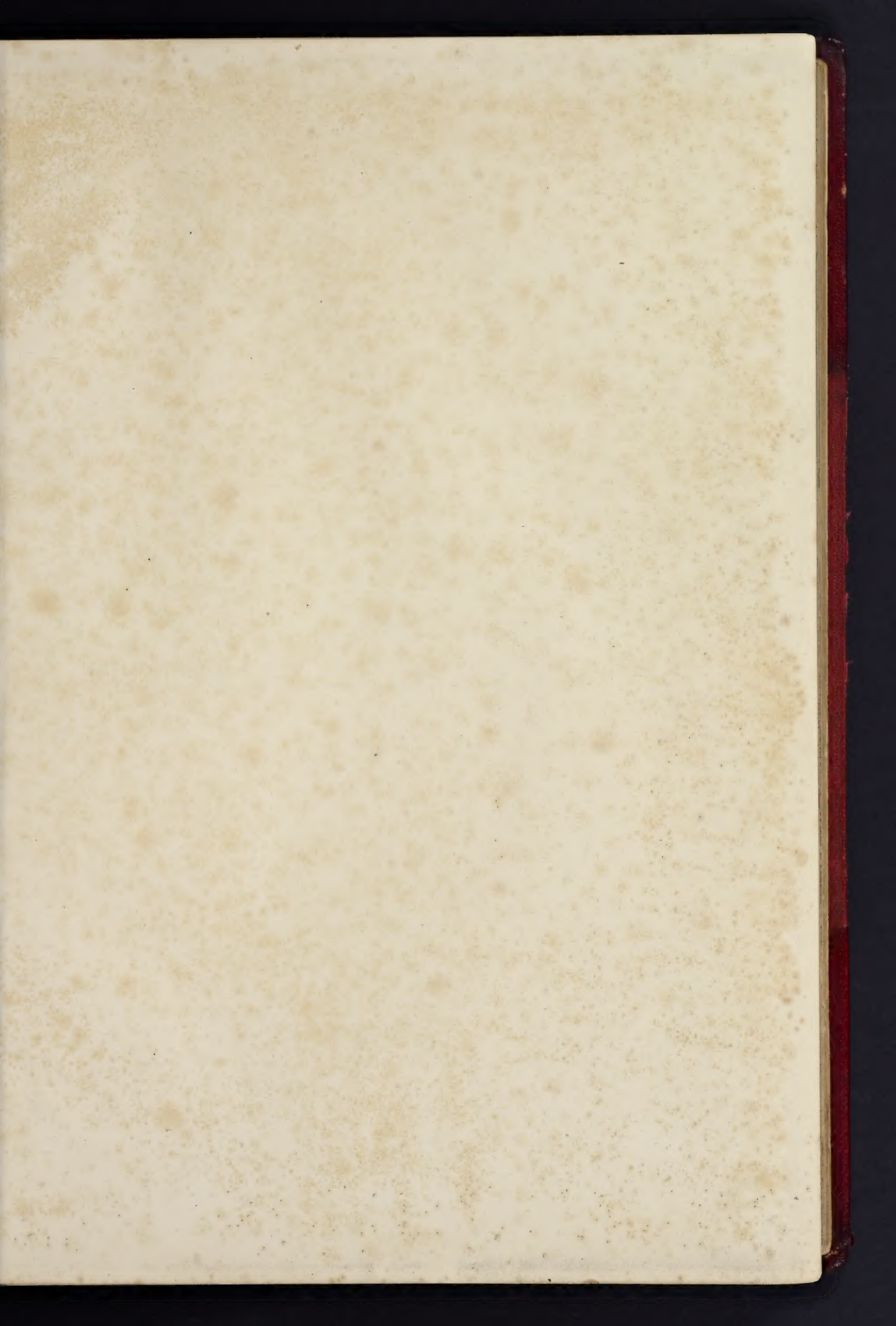




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THE  
PICTORIAL ARTS OF JAPAN.



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THE  
PICTORIAL ARTS  
OF JAPAN.

*WITH A BRIEF HISTORICAL SKETCH OF THE ASSOCIATED  
ARTS, AND SOME REMARKS UPON THE PICTORIAL  
ART OF THE CHINESE AND KOREANS.*

BY  
WILLIAM ANDERSON, F.R.C.S.

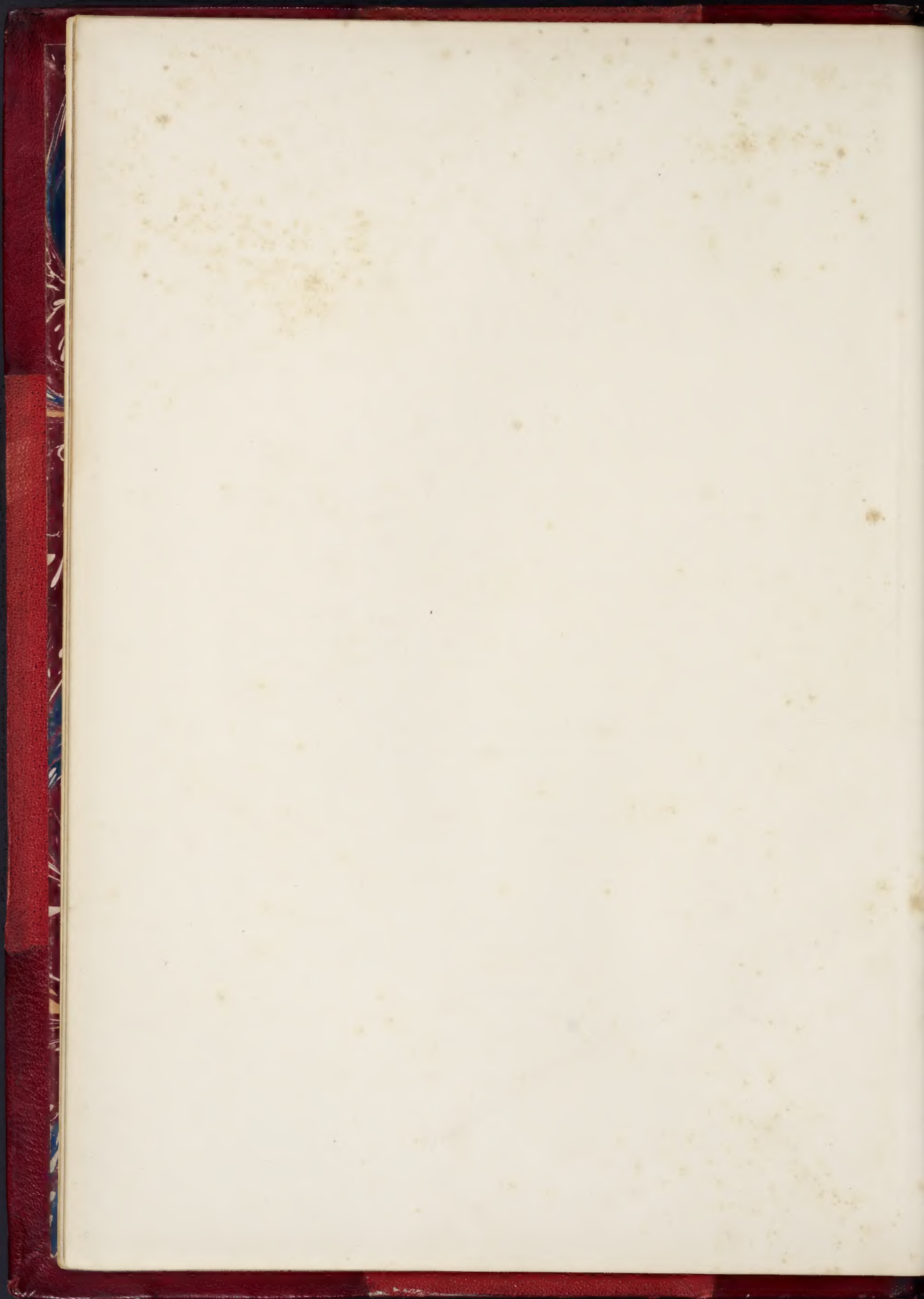
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## PREFACE.

AT the moment when the West is learning to appreciate and utilize Japanese art, the art itself is undergoing a metamorphosis which may hereafter leave little more trace of the characteristics that still attach it to the parent art of China than the adoption of European arms, laws, and literature has allowed to remain of that "Old Japan" which flourished before the days of foreign treaties and foreign travel. No one acquainted with the state of the country during the proud but mistaken isolation of former years can question the immense benefits placed within reach of the mass of the community by the swift and radical changes now in progress, yet there are many who regret the loss of the feudal romance and picturesque associations of the old régime. In like manner, although the new art which is to rise upon the ashes of the older may rank some grades higher in the order of evolution than its precursor, the quaint and, to us, novel attractions of that which is passing away will find earnest admirers long after perspective, chiaroscuro, anatomy, and all the science of the European schools have become as interwoven with Japanese as with Western teaching. At the present time a movement is said to be in progress in the capital for the revival and maintenance of the early styles of painting, but much as we may sympathize with the feeling that dictates such an effort, the practicability of the idea is no more serious than would be one that aimed at the restoration to its former dignity of the bow or the war-junk. The old art may long survive in its decorative applications, where it is still unrivalled, but the coming leaders of the schools of painting—young, energetic, and ambitious—will possess opportunities not vouchsafed to their predecessors, and will scarcely fail to discover in the works of the great European masters many lessons in exchange for those which Japanese art has recently conveyed to us. The change is inevitable, and, if rightly directed, must be regarded as an auspicious one, notwithstanding the manifold graces with which the art now under review has been invested by the genius of men like Kanaoka, Sesshiū, Meichō, and Motonobu. Fears have been entertained that the importation of foreign elements may convert the pictorial art of Japan into a mere Oriental offshoot of some European academy, but it should not be forgotten that the whole of the essential principles of Japanese painting were of foreign derivation, and yet



the Japanese, in naturalizing the art taught them by the Koreans and Chinese, an art that brought with it a distinct infusion of Indo-Greek elements, have stamped their work with an unmistakable originality. It is difficult to understand how a widened experience of the scientific and technical resources and intellectual aims of his art can in the end do otherwise than be productive of higher and more varied effort on the part of the painter; but the period of assimilation of the new material may neither be a brief nor a happy one.

The altered conditions attached to the present order of things, however, are bringing some evils in their train. In the days of feudalism, the painter, as a rule, was more or less directly a pensioner of the state, and his claim to consideration was proportioned to the quality of his work, and not to the pecuniary equivalent his labours might be made to represent; but now he is compelled to fight his way as he can in the grim struggle for existence, and when so far successful, he is still tempted to enter that competition for wealth which is the great element of peril and degradation in the midst of the real progress of our modern civilization. Another risk, of a different kind, is just impending. The proposed abandonment of the complex system of writing originated by the distorted ingenuity of the Chinese will entail the sacrifice of those costly advantages of calligraphic training to which the Japanese painter owes his unequalled freedom of pencil. The accomplishment of the scribe has, however, been as much a snare as a benefit to the artist, and it may be that in his loss he will find a greater gain.

Japanese art in its various branches now occupies the thoughts of many minds, but it is only within very recent years that any attempt has been made to commit to paper the conclusions to which the study has led. The older writers upon Japan left the subject almost untouched, and whatever imitations of Japanese pictures appeared in their works were "Europeanized" to such an extent that they gave no measure of the artistic qualities of the originals; and although Dutch importations made us acquainted in some degree with Japanese pottery and lacquer, the pieces treasured in European collections were rarely examples of the best work the country could produce. It was not until after the expedition of Commodore Perry that our knowledge began to widen. The display of Japanese industrial products promoted by Sir Rutherford Alcock in connection with the International Exhibition of 1862, brought home to us the wonderful decorative qualities of the art of modern Japan. The published works of Siebold, whose immense and far-reaching labours are scarcely estimated at their proper value, and the volumes of Chassiron and Humbert, introduced us to good copies of Japanese wood engravings: the qualities of Japanese art were commented upon in the writings of Hübner, Bousquet, and others: a Japanese novel with all its illustrations was reproduced in England by photozincography in the earliest days of the process: and Mr. Mitford, in his "Tales of Old Japan," took the step of introducing woodcuts designed and engraved by native artists, an example which was followed in the "Chinshingura" by Mr. F. V. Dickins, and in Sir E. J.



Reed's "Japan." The first special treatise was an appreciative review of the various arts of Japan by Mr. J. J. Jarves, which was succeeded by a similar work from the pen of Sir Rutherford Alcock. The volume devoted to the more recent developments of Japanese Ceramic Industry, by Messrs. Audsley and Bowes, was a revelation as to the possibilities of chromatic reproduction, and drew attention strongly to the ornamental character of the modern ware; and the descriptive catalogue by Mr. Franks, of his great collection of Chinese and Japanese pottery and porcelain, now presented to the nation, together with the later catalogue (1880) of the ceramic specimens presented to the South Kensington Museum by the Japanese Government, placed the study of the subject upon a scientific basis. In 1880 a remarkable series of autotype reproductions of Japanese drawings of the Naturalistic school were published by Mr. Frank Dillon. A year later appeared Mr. T. W. Cutler's "Grammar of Japanese Ornament and Design," in which the various decorative conventions of the industrial arts received careful attention; an English edition of Hokusai's "Hundred Views of Fuji," with the original plates, translated and edited by Mr. F. V. Dickins; and a treatise upon the lacquer industry by Mr. Quin, published in the "Transactions of the Asiatic Society of Japan." The chief contributions in 1882 were an article descriptive of Japanese book illustrations, by M. T. Duret, in the "Gazette des Beaux Arts," and a catalogue, with an historical introduction, of Dr. Gierke's collection of Japanese pictures in Berlin. The following year was signalized by the magnificent volumes of M. Gonse ("L'Art Japonais"), which traversed the whole range of Japanese art; an instructive account of the "Architecture, Art, and Art Industries" by Dr. C. Dresser, and a series of original and important articles upon ceramics by Captain F. Brinkley, in the "Chrysanthemum." The present year (1886) has seen the completion of the sumptuous "Ornamental Arts of Japan" of Mr. Audsley, and the issue of Professor Morse's exhaustive treatise upon "Japanese Homes." Reference must also be made to the "Promenades Japonaises" of MM. Guimet and Regamey, which includes some remarkable imitations of the style of the Japanese book illustrators, and much information of interest to art readers; and to the lectures and writings of M. Philippe Burty, one of the earliest and most enthusiastic admirers that the arts of Japan have found in Europe. The important archæological researches bearing upon prehistoric art by Messrs. Satow, Milne, Chamberlain, H. von Siebold, and Professor Morse are referred to in the opening chapters of this book.

A knowledge of the subject has, perhaps, been conveyed to us more directly by European and American collectors. The paintings brought together by Dr. Gierke, Mr. E. Dillon, Mr. Ernest Hart, and Dr. Naumann in Europe, and by Mr. Gowland and Professor Fenellosa in Japan, are well known. The collection of the gentleman last named, who has won a high reputation as a connoisseur in Japan, is of extraordinary extent. In other branches of art, Mr. Franks, M. Cernuschi, Mr. Ernest Hart, Mr. W. C. Alexander, Captain F. Brinkley, Mr. J. L. Bowes, M. Burty,



M. Duret, M. Gonse, M. Montefiore, Sir Trevor Lawrence, Sir Rutherford Alcock, Mr. Mitford, Mr. E. Gilbertson, Mr. H. S. Trower, Professor Morse, Mr. T. W. Cutler, and many others, have contributed importantly to the establishment among us of a true appreciation of the subject; and our acknowledgment of indebtedness would be very imperfect without especial reference to the invaluable services rendered to European students by the well-known native experts, Messrs. Hayashi of Paris, and Wakai of Tokio.

In view of the large amount of attention that has been bestowed upon the arts of Japan in the brief interval that has elapsed since the country was first opened to investigation, it will appear strange that the highest and most suggestive section of Chinese art—that of painting—has been hitherto passed over unstudied and almost unnoticed. And yet, as the following pages will demonstrate, the Middle Kingdom could lay claim, at least as early as the eighth century of the Christian era, to an art of amazing vigour and originality, and one which the Japanese are not ashamed to acknowledge as the fountain-head of their own graceful achievements with the pencil.

In conclusion, I desire to acknowledge with gratitude the kindly sympathy and special facilities by which the authorities of the Department of Prints and Drawings in the British Museum have advanced the progress of this work; to Mr. Ernest Satow, the Rev. Bunjiu Nanjio, and Professor Douglas, I have already endeavoured, in the British Museum Catalogue, to express my obligations for their invaluable assistance, the benefit of which has extended to the present volume; and I have also to thank Mr. K. Suyematz, Mr. Y. Saneyoshi, and Mr. K. Totsuka for many additional items of information; Mr. Makimura, formerly Governor of Kioto, for exceptional opportunities of studying many of the treasures of Nara, Kioto, and elsewhere, that would have been inaccessible save for his courteous attention; and Mr. W. Gowland, Mr. Ernest Hart, Mr. E. Dillon, Mr. R. Phéné Spiers, Mr. T. W. Cutler, and the Hon. James St. Vincent de Saumarez for their kindness in placing their collections at my disposal for the selection of specimens to illustrate the following pages.

It should be mentioned that I have found it necessary, in the construction of the first section of this work, to avail myself of a portion of the material that I have previously contributed to other volumes, including a sketch of the "History of Japanese Pictorial Art," published in the "Transactions of the Asiatic Society of Japan" in 1878, a brief article upon Glyptic art in the "Handbook for Japan" (1883), and the "Historical and Descriptive Catalogue of the Collection of Japanese and Chinese Pictures in the British Museum," lately issued. With reference to the first of these, I believe it represents the earliest attempt made by a European to investigate Japanese painting from the historical aspect.



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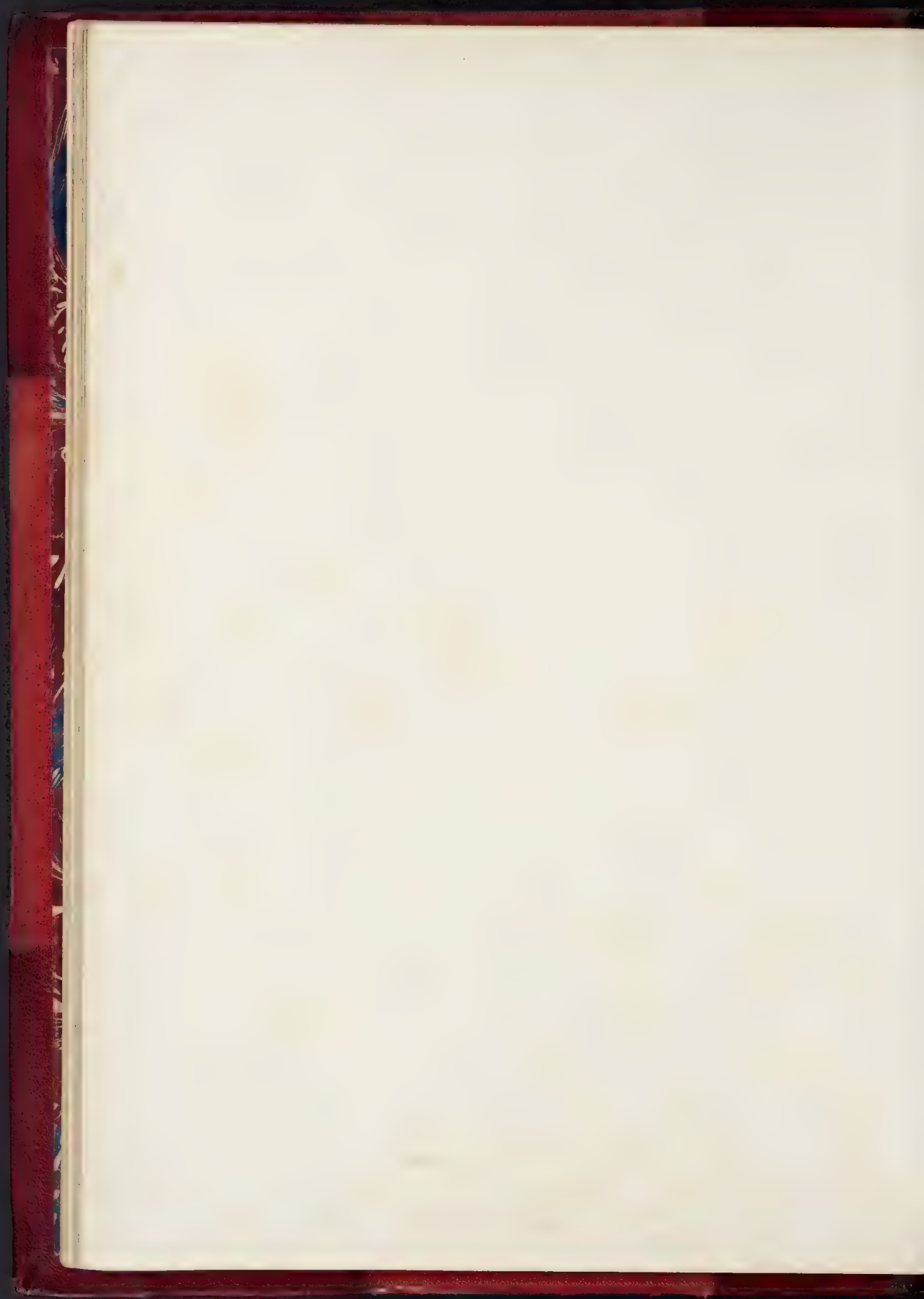
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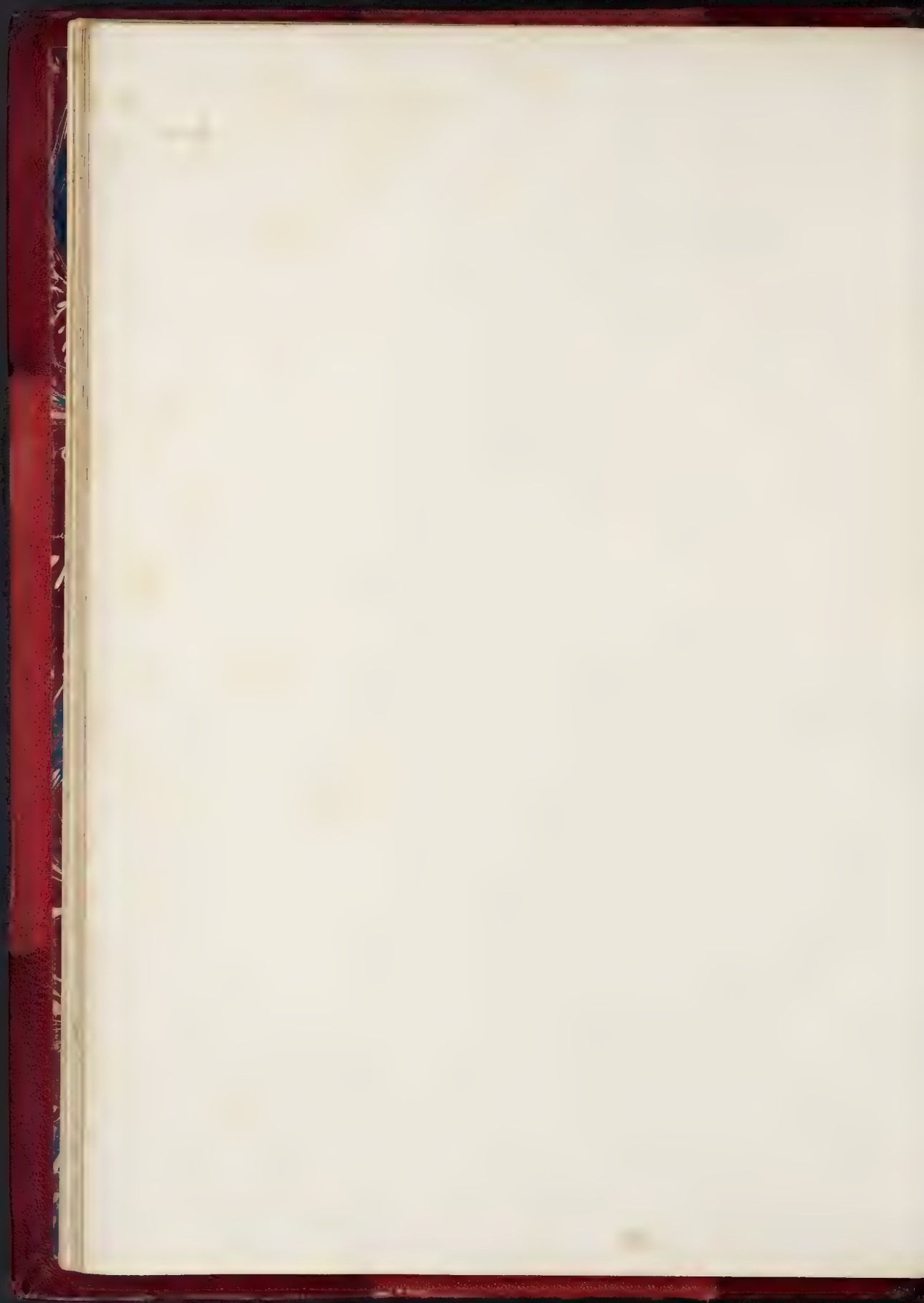
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The author is indebted for the admirable execution of the chromolithographs to Herr Greve of Berlin, and Herr Preissler, the artist by whom the preliminary drawings were made; to Messrs. Witherby and Co., of London (plates 19 and 44); and to Messrs. Lemerrier et C<sup>ie</sup>. of Paris (plate 35). The photogravures are the work of the latter firm. The woodcuts, with one exception, were engraved by native artists in Japan; and the reduced facsimiles printed with the text have been prepared by the Meisenbach Company.

## ERRATA AND OMISSIONS.

Page 14, line 10 from bottom, for "*vernifera*" read "*verniciifera*."

" 22, lines 3 and 4 from bottom, after Soken read or Aimi; for Ahimi and Kintada, the sons of the master, read Kintada, the son of Aimi.

" 27, line 16 from bottom. The term "*Butsu-gwa*" for Buddhist picture is preferable to "*Butsu-yé*."

" 38, line 10 from bottom, for 6 read 5.

" 42, line 19, for 7 read 8.

" 44, line 10 from bottom, for 13 read 14.

" 46, line 7, for 14 read 15.

" 47, line 1, for *aliter* read before.

" 53, line 17, for 69 read 43.

" line 22, for Shinshō read Shōyei.

" 38, line 10, for Shiūshin read Chikanobu.

Page 38, line 10, for and Michinobu or Yeisen in Hōin, the grandson of Tsunénobu, read or Michinobu (Yeisen in Hōin).

" 59, line 9, for Mitsushigé read Mitsunori, the grandson of Mitsushigé.

" 62, line 2 from bottom, for Shigemasa read Shigénaga.

" 72, line 16, for Owari read Omi.

" 89, line 9 *et seqq.*, transfer the concluding words of the paragraph, "his son, Roshū, inherited much of his genius," to line 7, after "and."

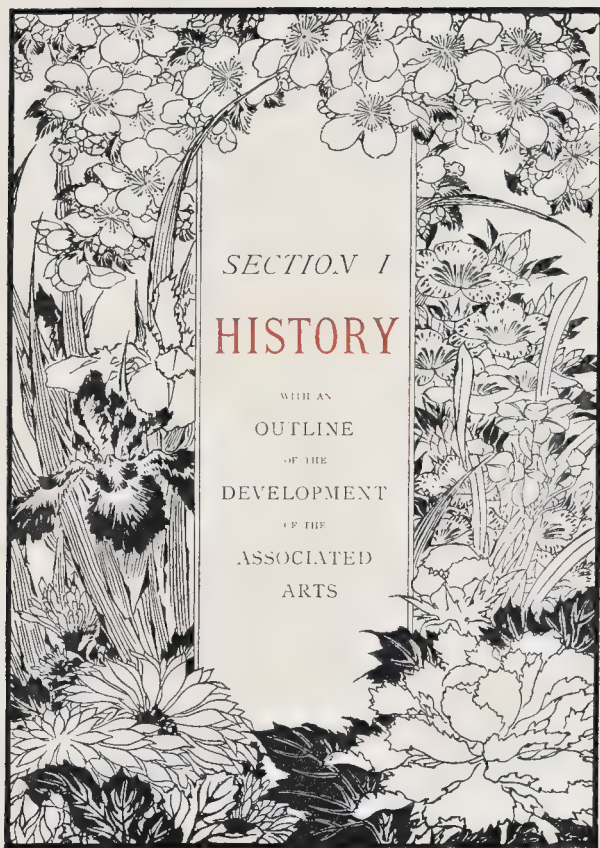
" 91, line 7 from bottom, for Saikuko read Saikiōriō.

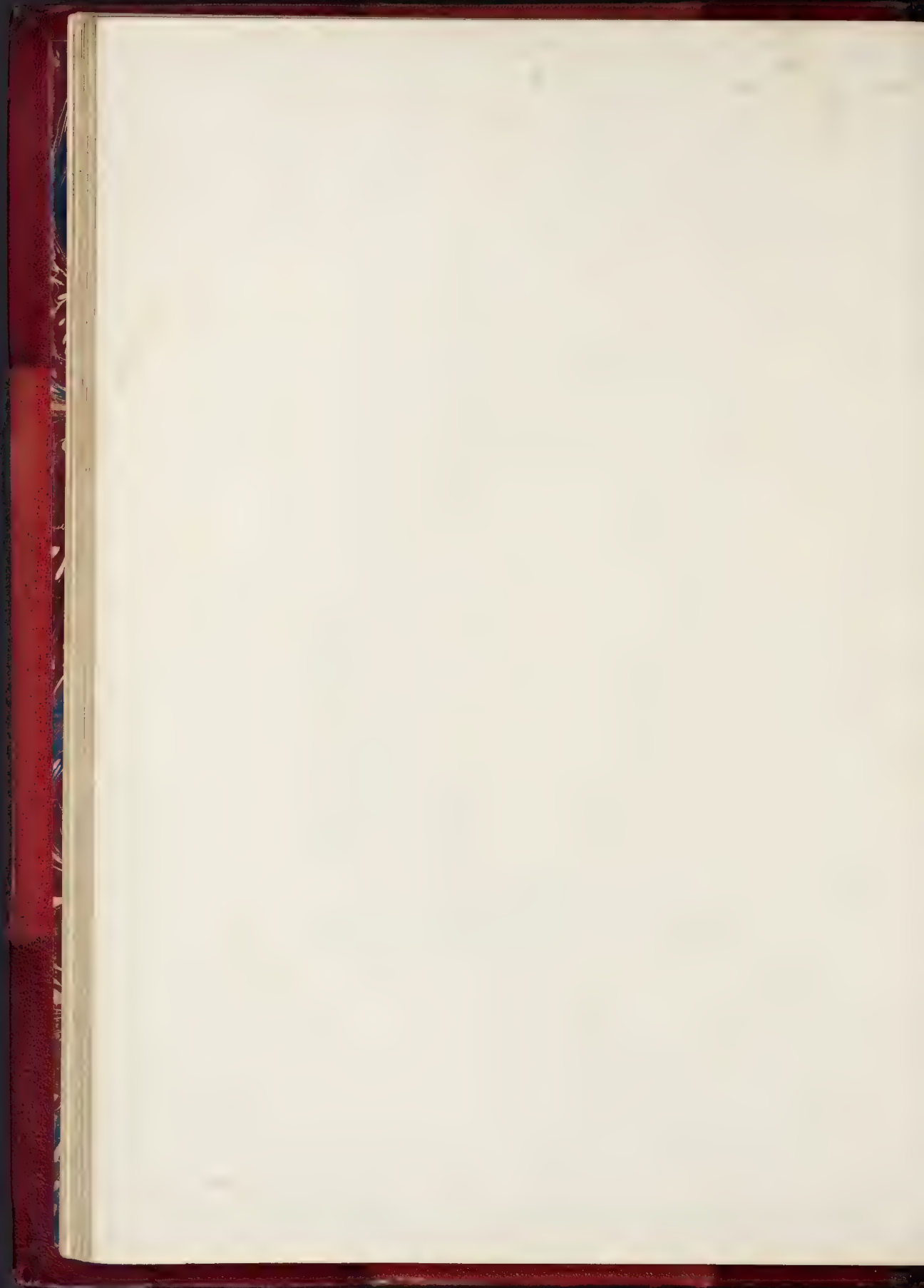
" 92, line 13, for Rosetsu read Roshū.

" 100, lines 16 and 17 from bottom, for Chikuzen no Suké read Echizen no Suké; for Gan Ō, Tenkai Ō, the honourable Gan or Tenkai, read Gan-wō, Tenkai-wō, the venerable Gan or Tenkai.

" 105, line 21, for Kazunobu read Kadzunobu.











## PLATE 1.

### ANCIENT SCULPTURES IN WOOD, REPRESENTING THE "NI Ō," OR TWO KINGS.

THESE figures, which are amongst the most remarkable examples of wood carving in Japan, are attributed to a Korean sculptor of the seventh century, whose name has not reached us. They were accidentally discovered in 1879, by Mr. Ernest Satow and the author, in the midst of a heterogeneous assemblage of idols in the storehouse of the temple of Kōbokuji, at Nara, where they had apparently been lying for generations, unappreciated and forgotten.

Unfortunately, the imperfect light of the building and the confusing effect of the fragmentary remains of the paint that once coated the entire surface of the sculptures, have rendered it impossible to reproduce the full beauty of these fine creations of Oriental art. The vigour of action and truth of proportion are, however, preserved; but a study of the works themselves is necessary for the comprehension of their wonderful accuracy of anatomical form. The naturalistic feeling here so highly manifested, descended to some of the early Japanese idol carvers, finding its greatest, but, unfortunately, its last true exponent, in Anami Kwaikēi, the sculptor of the noble Guardian Kings that flank the gateway of the temple of Tōdaiji at Nara (see plate 4).

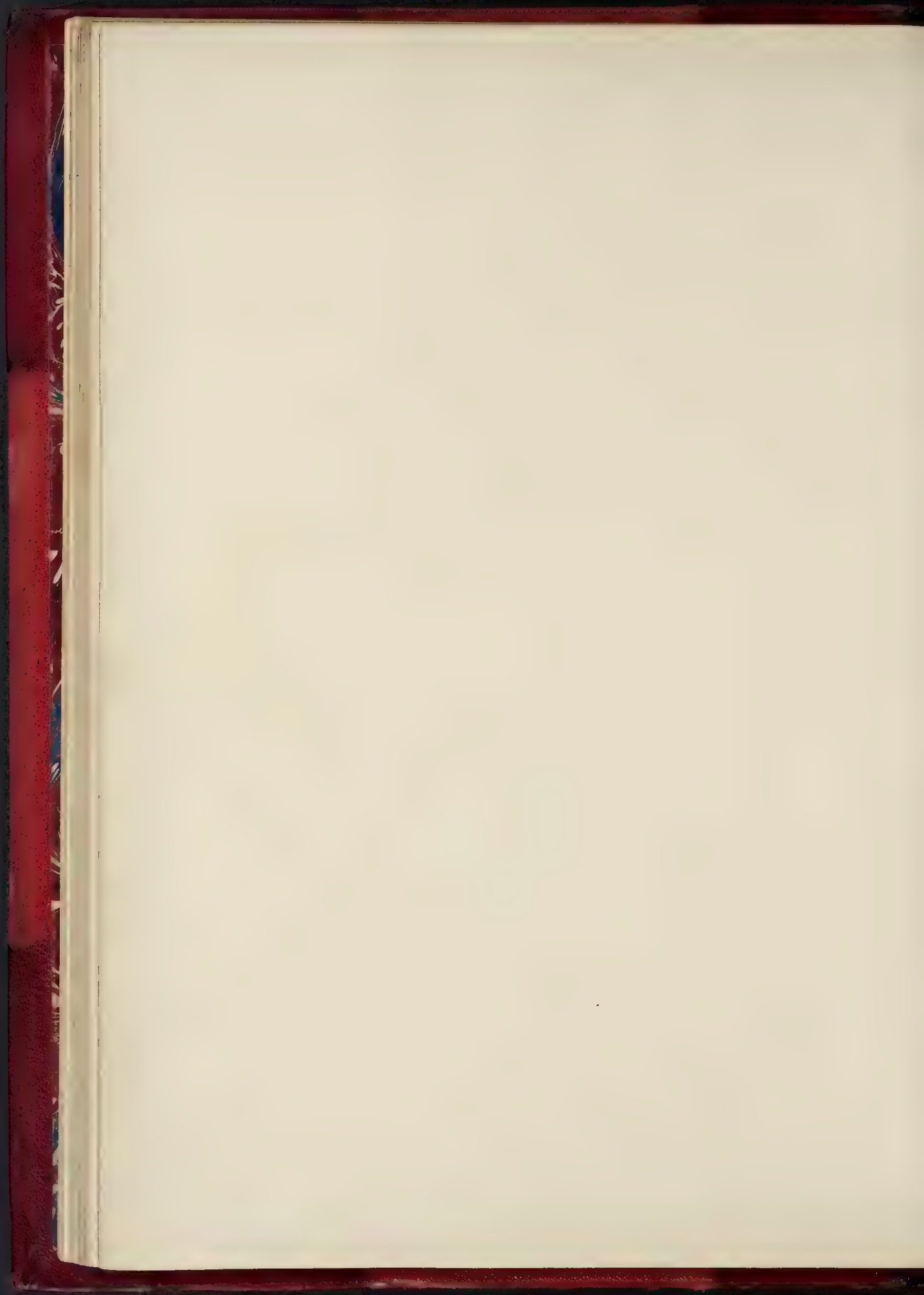
The images are over six feet in height. The left hand of Brahma and the weapon from the left hand of Indra are lost.

Carvings of the Ni Ō are stationed at the outer gates of many of the greater Buddhist temples of Japan. The figures are usually of colossal size, and draped only with a brocaded loin-cloth and a scarf flowing loosely from the shoulders; that on the right, representing Indra, is painted red, while Brahma, on the left, is green. The limbs and torso, athletic in conformation, denote intense energy of action: the right hand is generally open and repellent, the left tightly clenched upon the avenging club (*vajra*): and the burly lineaments wear an expression of savage menace, the lips parted as in fierce command, or compressed in unrelenting resolve. All the parts combine to realize with startling force the Brahmanic conception of the Guardians of the Faith, whose function is not only to warn, but, if need be, to punish the unregenerate.

The Brahmanic divinities, in taking a place in the Buddhist pantheon, have descended to a position immensely inferior to that assigned to them by the earlier faith. For the Buddhists, they are but servants of the Church, and, although ranking as Dēvas, are subordinate not only to all the Buddhas and Bōdhisattvas, but to every saint who has attained the grade of Arhat. Their very images, modelled as they evidently were from the athletic frames of the ancient wrestlers, are far more indicative of ferocious brute force than intelligent or spiritual domination.









## SECTION FIRST.

# GENERAL HISTORY.

## CHAPTER I.



THE long range of islands extending from the Korean peninsula to the far east of the Russian empire was once tenanted by a race or races now confined to Yezo and to the double chain that links it on the one side with the maritime provinces of the Amoor, on the other with the southern extremity of Kamtchatka. These people were gradually driven northward by foreign invaders, who, having effected an entrance at the southern extremity of the group, eventually became rulers of the entire land as far as, and once including, the island of Saghalien. The conquerors are now designated as "the Japanese," while the best known representatives of the subjected tribes are the "Ainos" of Yezo; but Professor Milne<sup>1</sup> has shown that the latter were themselves preceded by a race of cave-dwellers who are, perhaps, still represented by the Kurilsky and their neighbours in Saghalien and Kamtchatka. He

<sup>1</sup> See "Transactions of the Asiatic Society of Japan," vol. x., 1882.



believes, also, that the present inhabitants of Yezo were a Papuan race who had extended from New Guinea through the Philippines to Japan, where they expelled or exterminated the troglodytes, and held possession of the land until they were in turn displaced by a stronger invader coming from the direction of Korea.

In connection with our present subject it would be interesting to obtain information upon several obscure points, namely: the condition of the arts prior to the advent of the Japanese; the origin of the Japanese, and the period at which they entered Japan; the state of the civilization of these people at the time of their arrival; and, lastly, the date of commencement of their intercourse with the outer world, with the modifications and additions so imported into their arts and sciences.

Unfortunately it is not yet possible to offer a satisfactory reply to any of these inquiries, but the recent and important labours of Morse, Siebold, Milne, Satow, and Chamberlain have opened the way for a more systematic investigation of the difficult problems of Japanese archæology. The present limits of our knowledge upon the questions just raised may be briefly summarized.

The Ainos, who are now an inoffensive people, wholly submissive to the mild but somewhat contemptuous rule of their conquerors, seem at one period of their history to have had decidedly pugnacious and, perhaps, cannibalistic tendencies, but were not deficient in a certain skill in the useful arts. The modern researches initiated by Professor Morse in 1878 have brought to light in the neighbourhood of Tokio and in other parts of the country many curious remains of almost undoubted Aino origin, comprising, in addition to flint arrow-heads and other productions of the stone age, many fragments of pottery upon which the æsthetic faculty had left its 'prentice mark. This rude ware was hand-made and unglazed, the clay was of various kinds, sometimes blackened by the admixture of fat before baking, and often of fine quality; and the articles included various domestic utensils and vessels of a more ambitious character, probably intended for religious or ceremonial purposes. The latter possessed a certain pretension to elegance of form and decoration, and their construction bore witness to the exercise of considerable manipulative skill and correctness of eye. The ornamentation, apart from rope marks, which were probably not decorative in intention, consisted of moulded beadings, bands of cinnabar, and curvilinear patterns, sometimes traced with much freedom and grace, but the principles of design never included any reference to natural forms.<sup>2</sup> Many interesting and suggestive archæological facts in connection with the discoveries will be found in the original paper of Professor Morse, published by the Tokio University in 1877;

<sup>2</sup> It has been remarked that the Ainos do not make pottery at the present day; but this fact, which is to a great extent true, is easily accounted for by the low cost of Japanese earthenware utensils of better quality than the still uneducated race could produce. The native accounts of Yezo prove that Aino pottery kilns were in action until within a comparatively recent period, and the drawings taken from specimens of the ware reproduce almost exactly the forms and methods of decoration seen in the Omori remains.

Mr. H. von Siebold's "Notes upon Japanese Archæology," and a paper by Professor Milne in vol. viii. of the "Transactions of the Asiatic Society of Japan."

The question as to the origin of the present Japanese is one of great complexity. The most favoured opinion, that which refers them to the same parent stock as the Chinese and Koreans, is apparently countenanced by ethnological data as well as by the geographical relations of the Korean peninsula and parts of the Chinese coast to the south of Japan; moreover, Mr. Aston's comparison of the Korean with the pure Japanese language<sup>3</sup> has demonstrated that the two tongues bear sufficient resemblance to each other to imply at least an origin from a common source; but here the supporting arguments stop, and we are confronted by an almost insuperable difficulty. We need not seriously discuss the hypothesis which connects the invasion of Japan with the expedition said to have been dispatched by the Chinese Emperor She Hwang-ti, in the third century B.C., in search of the fabled Mountain of the Immortals; but going back another two thousand years, to the time when, according to the view of M. Terrien de la Couperie, the Chinese spread to their present home from Susiana and the regions south of the Caspian Sea, we might easily be tempted to believe that one or more sections of the great body of immigrants having reached the Korean peninsula, or thereabouts, found it expedient to brave the seas in search of a still more distant resting-place. We are, however, met by the certainty that the Chinese bore with them into China from their original home a knowledge of *writing*,<sup>></sup> astronomy, and some other arts and sciences of which the early Japanese were totally ignorant, and unless we conclude that the offshoot which penetrated into Japan was deficient in the culture possessed by others of their family, the theory must be abandoned.

The Chinese and Koreans are, however, not the only section of the Mongolian race from which the Japanese may have sprung. The Malays, the Annamese, and the Siamese are all closely allied to the Japanese in physical configuration, and their dwelling-places are not sufficiently remote to negative the possibility of an extension of either people to southern or south-western Japan. Another suggestion, originated at the beginning of the present century by a native scholar, is that the Huns, against whose incursions the construction of the Great Wall of China was undertaken, might have been the adventurous colonists of Japan; but it may be said with regard to all these speculations that, although they have not as yet been opposed by destructive objections, they have received no confirmation from historical or philological facts. At the present moment we cannot claim to have learned anything except the direction in which inquiry may be profitably followed.

Calculations have been made with a view to ascertaining the approximate age of the shell-heaps of Omori, which would at least give the date when that part of the country was occupied by the Ainos; and Mr. Milne is inclined to fix the period at

<sup>3</sup> "Transactions of the Royal Asiatic Society," 1879.

something not exceeding 2000 years—but even were the computation based upon safer foundations, it would afford no precise indications as to the time of the entrance of the Japanese, as there is no doubt that scattered groups of Ainos remained on the main island long after that event. Native literature, again, gives no aid, for although Japan has produced many diligent and learned antiquarians, their labours have always found an impediment in the fact that the earliest written records extant date from the comparatively late period of the eighth century of our era, and, more importantly, in the passive influence of the ancient creed of the country. Shintō cosmogony, teaching as it does, that not only the Land of the Rising Sun, but also the outlying places constituting the rest of the world, were the handiwork of the divine ancestors of the present dominant race, could scarcely be expected to encourage investigations that imply the possibility of an older people and a former home.

It is now almost beyond dispute that the chronology of the Japanese anterior to the opening of the fifth century of our era is fabricated, and that the associated historical records are either legendary or mythical; while even the myths and legends, as related in the earliest written documents extant, are so intermingled with imported Chinese elements that much of their suggestiveness is destroyed. Unfortunately for the success of our present inquiry, this collapse of the early dynastical register, from the reign of Jimmu to that of Nintoku inclusive (B.C. 660 to A.D. 399), carries with it nearly the whole of the dates assigned by the Japanese antiquarians to the origin of the various arts.

Mr. Chamberlain's researches into the ancient writings<sup>4</sup> have allowed him to demonstrate amongst other important facts that of the very narrow limit of the stock of knowledge possessed by the early Japanese, i.e. before the commencement of Korean and Chinese intercourse. We learn that they were certainly not acquainted with a number of arts and products which figure in true historical periods. "They had no tea, no fans, no porcelain, no lacquer, none of the things, in fact, by which in later times they have been chiefly known. They did not yet use vehicles of any kind. They had no accurate method of computing time; no money; scarcely any knowledge of medicine; neither, though they possessed some sort of music and poems, a few of which are not without merit, do we hear anything of the art of drawing. But the most important art of which they were ignorant was that of *writing*." Beyond this, he remarks that "sister and wife were convertible terms and ideas; and what in a later stage of Japanese as of Western civilization is abhorred as incest, was in archaic Japanese times the common practice."

The legends recorded in ancient Japanese literature appear to spring from three distinct sources, the province of Idzumo, the province of Yamato, and Kiūshiū; while eastern and northern Japan, which were until a late period in the hands of the Ainos, are unrepresented. This may indicate three separate waves of invasion, perhaps

<sup>4</sup> See introduction to translation of the *Kojiki*, "Transactions of the Asiatic Society of Japan," 1883.



from as many distinct sources, but in any case does not advance us farther in our present inquiry; and we must be satisfied with the slender information that the Japanese branch of the great Mongolian race entered the country at an uncertain period, probably between two and three thousand years ago, with a stock of knowledge little in advance of that of their Aino predecessors, and far in the rear of the acquirements of the Chinese within any historical periods; their religious beliefs were of the crudest form; and their ideas of the relations of matrimony to consanguinity were those of primitive races. It was not until the fifth century of the Christian era that any trustworthy record of events began, a date which in all probability attends closely upon the first acquisition of learning from without, and the first material advances in the cultivation of the intellect and the skilful practice of the useful arts.

The next, and perhaps the most important question for consideration is that of the period to which the first intercourse with China and Korea may be assigned, and even here we are baffled at every turn. The ancient histories, the first of which, be it remembered, dates from the early part of the eighth century, and does not refer to any writing older than the sixth century, state that Korean intercourse began as early as B.C. 147; and a circumstantial account is given of the arrival in Japan in A.D. 285 of a Korean named Wani, who is said to have brought with him a number of Chinese books, and to have been appointed to the post of tutor to the Prince Imperial.<sup>5</sup> These traditions are so intermingled with self-contradictory fiction, and so entirely unsupported by any ascertained facts, that it is impossible to accept them as evidence. Even the conquest of Korea by the Empress Jingō, in the third century, which is almost universally accepted in good faith as a part of Japanese history, is now disputed by Mr. Chamberlain in his introduction to the translation of the *Kojiki*. He has pointed out that neither Chinese nor Korean history, so far as it is known to us, refers to any invasion of the kind, successful or unsuccessful; and setting aside the minor absurdities with which the supposed event is loaded, "the very dates, as more specifically given in the 'Chronicles of Japan,' clearly show the inconsistency of the whole story, for Jingō's husband, the Emperor Chiuai, is said to have been born in the nineteenth year of the reign of Seimu (A.D. 149), while his father, Prince Yamato Také, is said to have died in the forty-third year of Keikō, i.e. in A.D. 113—thirty-six years before the birth of his son."

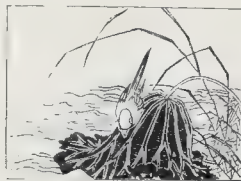
Future research may end in the dismissal of the Empress Jingō to the limbo of solar and other myths, but it is far more easy to dispose of false landmarks of history than to fill the gaps left by their absence. We must at present content ourselves with the surmise that the acquisition of the knowledge of writing and of computing dates is not likely to have been separated by a very long interval from

<sup>5</sup> A Chinese historian of the sixteenth century refers to the receipt of tribute, in the year 267 A.D., from the "Men of Wei," who are supposed to have been Japanese; but the reference is too loose and too insufficiently authenticated to be of any service as confirmation.

the advent of the first capable teachers, and as a probably accurate chronology begins with the reign of the Emperor Richiu (A.D. 400—405), the first substantial intercourse with Korea can scarcely be referred back farther than the fifth century of the Christian era. It is in the story of this period that we find the accounts of foreign communication becoming greatly multiplied, and some important branches of art are supposed to have then been introduced or greatly advanced by external agency. In the year A.D. 463 the Emperor Yūriaku is said to have despatched an envoy to Korea for the purpose of engaging the services of a skilful potter of that country; and the result of the mission was the advent of a man named Kōki, who settled in the province of Kawachi, and there taught the ceramic methods of his people, which gradually spread to other parts of Japan. Korean architects also are said to have been employed by this sovereign; and the art of painting is believed to have been introduced by a Chinese immigrant in the same reign. We may, perhaps, accept these statements as trustworthy, but it must be recognized that even this comparatively modern date is earlier than that of any satisfactory archæological records.

It is scarcely to be doubted that a large number of the ancient "relics of the Divine Age," brought to light in various parts of southern Japan, belong to a period later than the first Korean immigration, and in some cases are actually of Korean or Chinese origin. These pre-historic remains comprise objects evidencing many grades of technical skill, from flint arrow-heads to wheel-made pottery and good metal-work in the shape of armour, bells, and mirrors; but in association with the more advanced examples of handicraft are often found certain carved and polished stone ornaments called, according to their shape, *magatama*, *kudatama*, &c. Now the stone, a kind of jade, from which these articles were manufactured has been pronounced on the authority of Mr. Milne to be foreign to Japan, and must hence have been supplied by importation, a fact which obviously throws doubt upon the Japanese origin of the products of ancient art discovered in their company.

In the next chapter will be considered the origin, real or nominal, of the different branches of art in the earliest period of culture, i.e. down to the middle of the ninth century.





## CHAPTER II.



ACCORDING to an ancient writing called the Catalogue of Families (*Shōji-roku*), the history of pictorial art began in the reign of the Emperor Yūriaku (A.D. 457—479), when a Chinese painter of royal descent named Nanriū, or Shinki, came over to Japan, and ended his days in the country, leaving descendants who for many generations held honourable positions in the Imperial service. The fifth in succession from Nanriū is especially noticed as having received from the Mikado the title of "Yamato Yéshi" (painter of Japan), and from the Empress Shōtoku in A.D. 770 the name of Ō-oka no Imiki. There is no

reason to doubt the existence of this family, but unfortunately we are quite unenlightened as to their artistic achievements.

It is more probable, however, that Japanese art education was not actually inaugurated until the introduction of Buddhism in the middle of the sixth century, and that the early native workers, guided by Korean instructors, first tried their skill upon Buddhistic pictures and images, and were beginning to acquire at the same time a knowledge of the more graphic Korean and Chinese styles of painting, as well as of many other branches of art. One of the least doubtful of the ancient



pictorial relics still in existence is a Buddhist mural decoration in the Hall of Hōriūji, which is said to date from the foundation of the temple in A.D. 607, and was probably the work of a Korean priest. It compares not unfavourably with the later productions of the Buddhist school, and both in colouring and composition bears much resemblance to the works of the early Italian masters. A tracing from the original has been recently presented to the British Museum Collection by Mr. Satow.

Buddhist art for a long period remained in the hands of Koreans and of the native leaders of religion. To these may perhaps be added the artists of the Nanriū line, of the Ki family, and a few others of whom little more than the names remain; but the chief of the non-Buddhistic painters anterior to the latter half of the ninth century<sup>1</sup> was Yōfuku, afterwards called Kudara no Kawanari, a Korean in the retinue of the Emperor Saga (A.D. 810—823), and a contemporary of the great Buddhist priest, Kōbō Daishi. Kawanari's fame is, however, almost entirely traditional, and is mainly supported by a general statement of his artistic skill, and a story of a portrait that he sketched of a truant servant, which led to the delinquent's recognition and capture. The existing pictures attributed to his brush are not generally received as authentic.

This somewhat nebulous era in the history of the art was brought to a close near the end of the ninth century. The whole of the period had been occupied in the absorption of the spirit and practice of the Buddhist, Chinese, and Korean schools of painting, and it had not yet, so far as we know, produced any great artist of native extraction; but as the new era approached, the culture of the educated classes in the country was reaching a very high grade. The pictures of Wu Tao-tsz', the famous Chinese master of the T'ang dynasty, and probably of many others of the earlier Chinese and Korean artists, were carefully studied; numerous Korean painters who had settled in the country were spreading an acquaintance with the rules and processes of their art; and coincidently with the rise of painting the fine arts in general were making steady progress.

An office in the Imperial Government, called *Ē-dokoro* (*Ē* or *yé*, picture, *tokoro*, place), is said to have been in existence as early as the fifth century, and in the eighth and ninth centuries was organized upon a somewhat extensive scale. It was headed by an official of high rank, who superintended the affairs of the department with the immediate aid of an assistant and a secretary. Below him were four *Gwa-shi* or "picture masters," probably elected from the artists attached to the court, and sixteen *Gwa-bu*, who may have been engaged in mounting and other mechanical functions. Finally the complement was formed by sixteen ordinary attendants, called *Shibu*, and one housekeeper or *Chokutei*. The business of the department so liberally officered appears to have been nothing more onerous than the care of the painted rolls, slides,

<sup>1</sup> A list of these painters will be found in the Catalogue of the British Museum Collection.

and screens belonging to the imperial residences, and the supply of new pictures when required by the sovereign. Its best days, however, came to an end after the reign of the Emperor Uda (A.D. 888 to 897); but the appointment, as *É-dokoro*, of noted painters selected from the Tosas and, at a later period, from the Kanos was maintained until within modern times.

An office of *É-dokoro* also existed at Nara from the eleventh century, and numbered amongst its incumbents many famous artists, commencing with Fujiwara no Takayoshi (see page 29), and including Sumiyoshi Hōgen, Awadaguchi Hōgen, and Shiba Hōgen, whose principal function appears to have been the execution of Buddhist pictures for the great temples; but little is known of the constitution of this appointment.

The **Keramic art** is probably one of the most ancient, though almost the last to develop original features. Japanese antiquarians have not ventured to suggest a date for its commencement, but in tracing its progress they do not hesitate to carry us back to the age of the gods, and even the *Kōgei Shiriyō* and the *Kwan-kō dzu-setsu*, two of the most recent works upon the subject, quote as worthy of all respect a passage from the *Nihon Shōki* (A.D. 720), to the effect that Susanō no Mikoto, the brother of the Sun Goddess, having undertaken the destruction of an eight-headed serpent, ordered the people of the province of Idzumo to make eight *haras* (pots larger in the middle than at either extremity), and brew *saké* from various fruits in quantity to fill them. "This reference to *haras*," gravely remarks the learned Ninagawa, "proves to us that there were already potteries at this remote epoch, although no specimens have reached us."

Most of the remaining traditions, which refer with suspicious precision of date and circumstance to the ceramic industry in the reign of Jimmu Tennō (B.C. 660 to 586), and during the subsequent thousand years, may be passed over without special comment; but one story, describing the construction of pottery figures in the third year of the Christian era, to take the place of the persons and animals previously buried around the graves of people of rank, is probably based upon fact, although it may be untrustworthy as to period. The common version of this narration runs as follows:—The Emperor Suinin (who is said to have reigned from B.C. 26 to A.D. 70, and to have died at the age of 141) signalized his reign by the repeal of a barbarous custom which doomed the imperial retainers as well as horses and, perhaps, other animals, on the decease of the sovereign, to be buried alive in holes in the ground around the tomb. In the year 3 A.D. the empress died, and Suinin, at the suggestion of his retainer Nomi no Sukuné, called together one hundred of the *hajibé* or potters of Idzumi province that they might make clay (*hani*, lit. mud) figures of men and horses, to bury in the place of living victims, as an example for future ages. The workmen moulded the figures under the direction of Nomi no Sukuné, and interred them in a circle around the tomb. The emperor rewarded

his adviser by conferring upon him and his descendants the office of chief of the potters, with the title of *Hajibé no Tsukasa*.<sup>2</sup>

These *tatemono* (standing objects) or *haniwa* (kneaded clay), as the figures are called, were roughly and inartistically moulded in soft clay, and imperfectly baked, probably by exposure to the sun. Some of the few specimens extant are not unlike the mourning figures placed around Buddhist images, and it is thought possible that they are the remains of some early glimpses of Buddhism introduced into Japan near the beginning of the Christian era. The custom died out several centuries ago.

The *Kojiki* states that, in the early part of the same reign, a Korean prince named Ama no Hiboku, became naturalized in Japan, and brought with him a noted potter of Shiraki (a principality of Korea), from whom descended the workmen in Kagami no Hazama, in the province of Ōmi, who for many centuries were reputed for the fabrication of "*Shiraki*" ware. This is generally quoted as the earliest introduction of a foreign element into Japanese ceramic art; but some authorities maintain that the pottery had been made known by imported specimens even before this date. The relics supposed to be identified with this produce are of very primitive construction, scarcely equal to the earthenware of the Aino shell-heaps; a mixture of grey, red, and black clays, hand-made, roughly moulded, unglazed, and presenting nothing worthy of the name of decoration. The baking was effected in holes dug in the ground. Mr. Ninagawa says that at the present day a *fabrique* of hand-made pottery in the "*Shiraki*" style exists at the village of Kimura, in Yamato province, but the workmen now make use of a raised earthen stove. The arrival of a Korean potter in the reign of the Emperor Yūriaku has been already mentioned; and it is said that the first earthenware tiles in Japan, made in A.D. 586, were also the handiwork of a native of the same country.

The specimens of prehistoric pottery described in the *Kwan-ko dzu-setsu*, as well as those to be seen in native museums, are probably much less ancient than is generally believed, and many of them contain jade *magatamas*; but all that are considered to date before the seventh century are more or less rough in construction, hand-made, unglazed, and in no important respect in advance of the ware of the Aino midden heaps. Vessels bearing marks of the wheel are placed in a different category, as appertaining to the seventh century and later, the invention or introduction being attributed to the Korean monk, Giōgi, who lived from 670 to 749 A.D. Mr. Satow<sup>3</sup> has, however, discovered in the province of Kodzuké, wheel-made pottery in two sepulchral mounds, which the Japanese refer to the second century A.D. The contents of these tumuli comprised vases, tazzas, and other vessels of different form, in unglazed clay of a red, brown, or black colour; some of rather graceful outline and decorated

<sup>2</sup> See also "Mittheilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens," 1875. 'Etwas über die Tsutchi-ningio,' by H. von Siebold. The term *Tsuchi-ningio*, or clay images, is a common name for the objects described.

<sup>3</sup> See "Transactions of the Asiatic Society of Japan," vol. viii., 1880.



with simple patterns (chiefly wave marks), and others presenting unquestionable traces of the wheel. In addition to these were a rudely moulded clay image of a human figure, probably one of the *haniwa* before referred to; a few specimens of metal-work, including a bronze headpiece of a horse, a bronze stirrup, an iron spear-head, a quantity of iron arrow-heads, some pieces of iron chain, a small gold ring, and a circular bronze mirror; some beads of blue glass; and, lastly, some *magatamas*. It is certain that some of these objects belong to a period subsequent to Korean intercourse, but it is not probable that they are more recent than the fifth century, and it would hence appear that the use of the wheel was known before the time of Giōgi.

In the eighth century, not only was the fabrication of wheel-made pottery of good quality carried on in many provinces, the industry being elaborately organized by imperial edicts, but the process of glazing had already become known.<sup>4</sup>

It is believed by Mr. Ninagawa that the potteries of Iga, Takatori, Ochiai, Narumi, and Karatsu date from about the ninth century, while those of Tamba and Shigaraki are about four centuries older, and the kilns in Gōjo (Yamato) are referred back to about six hundred years before the Christian era. Mr. Nishigawa, a well-known Yedo expert, gives to the Karatsu kilns a greater antiquity by two or three hundred years than that accorded by Mr. Ninagawa.

The country possessed many famous monuments of **Glyptic art**, both in wood and bronze, before the end of the eighth century. Carving in stone was also represented, but has never taken a very important place in Japan, partly owing, perhaps, to the want of suitable material, partly to mechanical difficulties in the way of working so hard a substance in the absence of such technical knowledge as that possessed by the sculptors of Egypt and Greece. Unfortunately its actual origin is as little capable of elucidation as that of the other branches of Japanese art; but its antiquity loses nothing in importance in the hands of native writers, if we may judge by the *Kōgei Shiriyō*, which refers to some stone images in the province of Yamashiro as numbering "several thousand years."

The earliest stone monument designed to transmit to posterity exceptional personal qualities or meritorious actions, is said to have been executed by order of the Emperor Yūriaku (A.D. 457-459), in memory of one Chisakobé no Sugaru, a personage "whose strength exceeded greatly that of other men." This, however, was a simple post inscribed with characters. Another early example of stone carving is described in the account of a great tomb, seven feet in height, built by the order of a chieftain of Kiūshiū in the early part of the sixth century.<sup>5</sup> The sides of this

<sup>4</sup> Mr. Ninagawa states that although glazed ware was known in Japan in the eighth century, the specimens were probably imported, and that the process was not applied by Japanese potters until the ninth century. The green glazed tiles used in building the roof of the imperial palace at Uda, in 794, are supposed to have been of Chinese manufacture.

<sup>5</sup> The custom of erecting a tomb before the death of the person for whom it is intended, was not prevalent in Japan, although of great antiquity in China. The example here recorded appears to be exceptional.

erection were embellished with carvings of figures, some of which are said to portray a judge conducting the examination of a criminal, who crouches naked and prostrate before him, while near by stand four pigs, representing either the object or atonement of the crime.

The mention of a stone image of the god Sukuna-bikona, in a poem attributed to the Empress Jingō (A.D. 201—269), can scarcely be offered as evidence; but there is a fairly substantial tradition that in A.D. 584, a stone image of the Buddhist deity Miroku (Maitrêya) was brought back from Korea by an envoy of the Japanese emperor, and it is this which is supposed to have served as the first art model for Japanese sculptors. Some figures of the Rakan (Arhat) found on Mount Takatori, in the province of Yamato, and a number of images of men and animals discovered in the tomb of the Emperor Kimmei (A.D. 540—571), are referred to the same century.

During the subsequent five or six hundred years little more is heard of sculpture in stone, although painting, wood carving, and other branches of art were undergoing important development.

The actual history of **Carving in Wood** is closely associated with that of Buddhism, the earliest sculptors of whom mention is preserved in the *Nihongi* having been engaged for the purpose of building Buddhist temples and making idols. At this time the occupations of carpenter and architectural sculptor appear to have been united into a single guild. Those artisans who displayed more than common skill in the use of the tools were selected for the task of cutting flowers, birds, and other ornamental work required for the decoration of the building or of its internal equipment of altars, tables, &c.; but were not especially distinguished above their fellows, and probably shared with them in the more mechanical labours of the calling. On the other hand, the carvers of idols, sometimes men of gentle, even royal blood, were probably a distinct class, and confined themselves to that one branch of glyptic art.

The first Buddhist idols made in Japan are attributed to a Korean, who came to the country in A.D. 577, and was established by the Emperor Bidatsu in the temple of Prince Ōwaki, at Ōzaka. The name of this artist is unknown, but his employment in Japan at this time illustrates the early relations that existed between the two countries, and the advantages derived by the latter from her friendly associations with her peninsular neighbour. The same emperor, seven years after the advent of the sculptor, despatched to Korea an envoy, who returned, bearing as gifts the stone image of Maitrêya before mentioned, and a figure of S'âkyamuni, probably carved in wood; both of which offerings were treasured by the recipients with great veneration.

Several idols preserved in various parts of the country are assigned to this epoch, and amongst others a well-cut figure of Jizō (Kshitegarbha), in Nara, which is said to be the work of a Korean who lived in the reign of Bidatsu. A decade later we hear of the presentation of a large figure of a Buddha, sixteen feet in height, with two smaller images of Bôdhisattvas, as a kind of votive offering on behalf of the

Emperor yōmei, who was then prostrated by a dangerous sickness. The most remarkable examples of the art of the period are, however, the long-forgotten pair of Temple Guardians (*Ni Ō*) at Kōbukuji (Nara), which are attributed to a Korean immigrant of the reign of the Empress Suiko (A.D. 593–628). Some idea of the power of these figures may be gained from plate 1. In addition may be mentioned numerous carvings, some of great merit, ascribed to Shōtoku Taishi (A.D. 572–621), which are, however, more probably the work of contemporary Koreans or of their pupils. The image of the infant Shōtoku Taishi, engraved in fig. 3, belongs to the seventh century, but the sculptor is unknown.



Fig. 3. Carved wooden image of the infant Shōtoku Taishi. Nara, 7th Century. With a reliquary of the period.

The carving of wooden masks for the semi-religious, semi-theatrical performances known as *Kagura*, which preceded the more purely theatrical *Bugaku* and *Nō*, is also believed to date from the same period; many of these are full of character, and show a remarkable sense of the grotesque. A few early specimens are engraved on plate 6, and others have been reproduced by M. Gonse in "*L'Art Japonais*."

At the commencement of the seventh century appeared the first professional sculptor whose name has descended to posterity, Tori Busshi ("the bird-like carver of Buddhist idols," so called from the resemblance of his head to that of a bird), the grandson of a Chinese named Shiba Tatsu who settled in Japan in the reign of



the Emperor Bidatsu. Two figures in wood, and some groups in clay at the temple of Hōriūji, still testify to his skill.

The name of Ōguchi is recorded about fifty years later as that of the sculptor of a thousand Buddhist images for the Emperor Kōtoku. He was of Chinese origin, like Tori Busshi, and traced his ancestry to an emperor of the Han dynasty, but none of his works are in existence at the present day.

The monk Giōgi (A.D. 670—749), a Korean by birth, is the subject of many artistic fictions. He is not only credited with the invention of the potter's wheel, which was almost certainly used in Japan before his time, but is the nominal author of several important wood carvings yet in existence; one of which, an image of Indra, may be seen in the temple of Asakusa in Tokio.

In the eighth century two artists named Keibunkai and Kasuga became famous as idol-makers. Their principal work, a figure of Kwannon formerly kept at Hasédera, in the province of Yamato, was destroyed by fire in the middle of the tenth century; but a statuette of Amitābha, attributed to the latter, is preserved at the temple of Ninnaji, in Kioto. They were followed by a monk named Kinso (died A.D. 828), who is represented by some carvings at Kōbukuji.

The art of **Lacquering**<sup>6</sup> as a simple process of varnishing appears to have existed before the latter part of the sixth century, but rapid advance was made during the seventh and eighth centuries, and at the time of the building of the city of Kiōto (from A.D. 793), lacquer had taken a very high place amongst the more æsthetic products of the age. It is first mentioned in the record of the reign of the Empress Yōmei (A.D. 586—587), at which period an official was appointed head of the guild of lacquerers. In the following century a special department was created to regulate and govern the industry, and an edict was issued in 646, that the edges of coffins should be covered with a triple coating of lacquer, to make them impermeable. The manufacture of red and black lacquer began in the reign of Temmu (673—686). At the beginning of the eighth century a new imperial edict ordered that the lacquerers should write their names on the articles to which the process had been applied, and that the lacquer-trees (*Rhus vernifera*) should be planted in all gardens and occupied ground in numbers proportioned to the area in a fixed ratio, in accordance with a similar rule established with regard to the mulberry-tree. The decoration of lacquer with inlaid work of mother-of-pearl is said to have originated in the reign of the Emperor Shōmu (724—748), and examples supposed to belong to this period are preserved in the temples of Hōriūji and Tōdaiji at Nara. Lacquer inlaid with silver was also made in the same century, and the admixture of gold powder with the varnish, as

<sup>6</sup> The history and technique of the lacquer industry have been fully described by Mr. Quin in Audsley's "Ornamental Arts of Japan," and in vol. viii. of the "Transactions of the Asiatic Society of Japan." The notes here given are drawn chiefly from the *Kōgei Shiryō* (l.c.).

well as the more important application of pictorial design to the decoration of the work, dates from the foundation of Kioto.

The earliest examples of **Metal-work** in Japan are bronze arrow-heads and bells, both of which are assigned to a period anterior to all known records. The specimens which have from time to time been discovered in various parts of the country have greatly exercised the ingenuity of native antiquarians, but the date of their manufacture still remains uncertain.

The next place in order of antiquity belongs to the mirror, the origin of which is referred by the late Mr. Ninagawa to the first century A.D., a period still about 700 years earlier than the first written documents. Helmets and breastplates are said to have been skilfully fashioned and even decorated with beaten gold as early as the fourth century, and there is no doubt that under the Emperor Shōmu, in the first half of the eighth century, remarkable proficiency was attained in this and in many other branches of metal-work. Great open-work lanterns, such as the magnificent example at Tōdaiji, in Nara; coronets of gilded silver or copper, sword ornaments, Buddhist images, and sacred utensils (vases, incense-burners, &c.), were made during and, perhaps, before this reign with a degree of skill which proved that the workmen had little to learn in the mastery of the materials and tools. It is here that foreign—i.e. Chinese and Korean—aid was as freely sought as it was gratefully acknowledged, and numerous models imported from Korea, China, and even India (through the Middle Kingdom), served to stimulate the best efforts of the men who showed themselves such apt pupils. The ancient Japanese historians are perhaps more ready to admit their obligations to their neighbours than independent readers may be to accept the acknowledgment literally. Thus the *Nihongi* dates the commencement of metal founding from the year 97 B.C., when two Koreans, named Shotokuhaku and Maijun, are said to have come to Japan to teach the secrets of the art; but such traditions, which profess to have kept their integrity of detail, unwritten, through a dozen or more generations, have made their appearance in too close association with transparent fables of history and chronology to merit any great amount of confidence.

Whatever be the credibility of the majority of the early records, it is certain that the level reached by the Japanese in the sculpture of metals upwards of a thousand years ago was remarkably high, and many of the products of this period of art culture demonstrate a breadth of conception and a courage of effort that could only emanate from an intellectual and energetic race; but, unfortunately, the subsequent eras have contributed little to increase the fame won by the authorship of the great bronzes that adorned the ancient capital of Nara.

The most antique form of the *bell*, as found in the province of Yamato, and in some other parts of the country, is a somewhat roughly cast bronze, usually from one to two feet in height, having the shape of a truncated cone, terminating above in a flat perforated handle, and furnished at the sides with two wing-like plates

that run vertically from crown to base. The only decorations were simple patterns made up by straight or curved lines, without obvious relation to any natural forms (see fig. 4). The object of the instrument is unknown, but it was probably employed in religious ceremonials.

The far more perfect bells of historical times were cast in imitation of Chinese models, and one of the oldest of these, the huge bell of Tōdaiji, in Nara, was made as early as A.D. 732. They were of the ordinary cupola form, tongueless, and decorated on the exterior with bosses, bands, engraved inscriptions, and occasionally with Buddhistic figure-designs in low relief; the handle commonly had the form of a dragon, and the bell was suspended by it from a wooden erection built outside the



Fig. 4. Prehistoric Bell. From a photograph.

temple. The sound was produced by striking, with a long oscillating beam, a circular boss moulded for the purpose upon the external surface of the bell.

The *mirror*, according to Mr. Ninagawa, was first made in Japan in the reign of the Emperor Keikō (A.D. 71—130), or in other words, in legendary times. It assumes two principal forms. The first is a plain circular disc, polished upon one surface, and usually displaying an emblematical design upon the reverse (see plate 6). Of this variety, some are provided with handles, while others, usually of much larger size, have no such appendage, and may be supported by a carved stand representing conventionalized clouds or waves, the mirror then probably symbolizing the full moon. The second form is commonly small, not more than four inches in diameter; it has no handle, and presents on the reverse an aperture for a cord, traversing a raised portion of the design. All are Chinese in origin.



The most imposing, if not the most original examples of Japanese metal-work are, however, afforded by the great bronze *Buddhist images*. According to the *Kōgei Shiriyō*, the first bronze idol made in Japan dates from A.D. 605, and is attributed to the wood-carver, Tori Busshi, but no details are given as to the character of this work, beyond the fact that it was sixteen feet in height. The Japanese, however, claim to have derived from Korea a knowledge of the art of metal founding at the much more remote period of 97 B.C., and assert that Chinese and Indian Buddhist bronzes were imported at different times before the seventh century. Three Indian figures in gilt bronze, representing the Amitābha Trinity, preserved at Hōriuji, near Nara, are said to have been brought from Korea, in the reign of the Emperor



Fig. 5. Relief in bronze, at the back of the Image of Yakushi, Nara. See plate 2.

Bidatsu (A.D. 572—585); and a metal image of Kwanyin, at Yakushiji, in Nara, is supposed to have been made of the fabulous gold found in the sands of a river at the foot of the jambu-tree on the south side of Mount Meru (see Satow and Hawes' Handbook for Japan, page 393).

One of the noblest and most interesting of the ancient Buddhist bronzes in Japan is the colossal Yakushi (Bhāichadjyaguru) in the temple of Yakushiji, at Nara, which was cast about the end of the seventh century. The bold conception and admirable workmanship of the principal image and its supporters may be judged by their reproduction on plates 2 and 3. The gigantic image of Vāirōtchana at Tōdaiji, in Nara, well known as the "Nara Daibutsu," was made by order of the Emperor Shomū (A.D. 741—748), and was completed in A.D. 749. The native founders were at first unequal to the task, but the casting was finally accomplished by a workman named Kimimaro, the grandson of a Korean immigrant. The figure is grand and

impressive, but chiefly, perhaps, by virtue of its enormous dimensions, and the mysterious half-light of the great chapel into the very roof of which the massive head is reared (see fig. 6). It is inferior in design to the rival "Daibutsu" at Kamakura; but it must be remembered that the original head, which was destroyed by fire in 1180, is now replaced by one dating from 1570, a period of decadence in Buddhistic sculpture. Many other fine examples of Buddhist idols in bronze may still be seen in Japan, amongst which may be mentioned the images of the Amitâbha Trinity at Yakushiji (Nara), assigned to the end of the seventh century, and four Dêva kings at Saidaiji



Fig. 6. The Daibutsu of Nara. An image of Vâirôchana at the Temple of Tōdaiji, Nara. A.D. 749.

(Nara), cast in 765. It is said that the Emperor Kōken aided in the casting of one of these after the failure of a number of attempts, and by virtue of his intervention the task was accomplished.

Bronze *lanterns*, carved in open work, form a noteworthy element of temple decoration. Some of these are small, and adapted for suspension; others of larger size rest upon a pedestal. The finest existing specimen of the latter kind is that which now stands in front of the temple of Tōdaiji, said to be the work of a Chinese artist of the eighth century; and the larger but more modern (seventeenth century) revolving lantern at the mausoleum of Iyeyasu, in Nikkō, is deserving of study.

Amongst the more delicate examples of early Buddhist metal-work should be noticed the beautiful *reliquaries* (see plate 5), such as those at the temple of Saidaiji, Shōdaiji, and Hōriūji, and an exquisite specimen now kept in the Museum of Kiōto. Some of these objects are said to date from the seventh century.

The artistic decoration of **Arms and Armour** is of very early growth, the first application of gold and silver ornamentation to helmets and breastplates being assigned by Mr. Ninagawa to the fourth century. The work was undoubtedly in vogue during the reign of the Empress Suiko (593—628), and had reached considerable proficiency under Shōmu (724—748).

In the oldest examples, the object, after having been fashioned by hammering, was covered with deeply-cut arabesques, and into the depressions were inserted strips of beaten gold. It is probable that the first models for the native workmen were of Korean manufacture, as many very ancient pieces of foreign armour, said to be Korean, are still in existence in Japan, and appear to have been made by the same processes as those employed by the Japanese.

**Embroidery** was another of the accomplishments for which Japan is indebted to the Koreans or Chinese. The celebrated embroidered *mandāla* of the nun Chiujo Himé, kept at Tayéma Dera in Yamato, which is said to have been worked by the goddess Kwanyin, belongs to the middle of the eighth century, and pictorial embroideries of a similar kind still in existence are supposed to be of even earlier date. One well-known example of the work is attributed to Shōtoku Taishi.

**Calligraphy** was held in the highest honour, and curious legends celebrate the skill of Shōtoku Taishi and Kōbō Daishi (A.D. 774—834) in the delineation of Chinese characters. It has long been regarded in Japan as a fine art ranking on a level with painting, and has conferred upon its adepts a reputation far beyond the dreams of the most ambitious of European professors of penmanship.

Buddhist **Architecture**, said to have been based upon models furnished by Korean and Chinese artificers in the fifth and sixth centuries, had reached a very high degree of excellence before the close of the era now under consideration. Some of the noblest temples in the country, such as those of Hōriūji, Yakushiji, Kōbukuji, Tōdaiji, Saidaiji, and Shōdaiji at Nara, were erected before the end of the eighth century; but the decoration of buildings with carved designs and rich colouring did not appear until a much later period. The subject of Japanese architecture, one of great importance and interest, has been already touched upon by Mr. Dresser, and a forthcoming work by Mr. J. Conder, the architect to the Japanese Government, may be expected to furnish exhaustive details.

It was not in Art alone that marked progress had been made. From the seventh century Japan had possessed fully organized colleges, teaching music, astronomy, mathematics, medicine, philosophy, and other branches of learning which China and Korea had placed within their reach. Printing was first used for the reproduction of a Buddhist scripture (*Vimala Nirbasa Sūtra*), by order of the Empress Shōtoku in



A.D. 764, but the process was not applied to books till about 400 years later.<sup>7</sup> According to Mr. Chamberlain, the eighth century was also the great turning-point in the Japanese language, the archaic dialect being then replaced by the classical. Literature had taken its first flight; many works upon history, law, and other subjects had been written; and the eighth and ninth centuries, graced by Hitomaro, Nakamaro, and Narihira, may be regarded as the palmy age of the poets. Lastly, religion, which had been the first motive power in overcoming the inertia of ignorance, had kept pace with the march of cultivation, and the Shintō hero-worship had been in great measure superseded by, or incorporated with, the higher faith of Gāutama, which the leading spirits of the country had supported with all the enthusiasm of willing converts.

<sup>7</sup> Printing is said to have originated in China, in the sixth century, under the founder of the Sui dynasty. See Mr. Satow's article in vol. ix. of the "Transactions of the Asiatic Society of Japan."

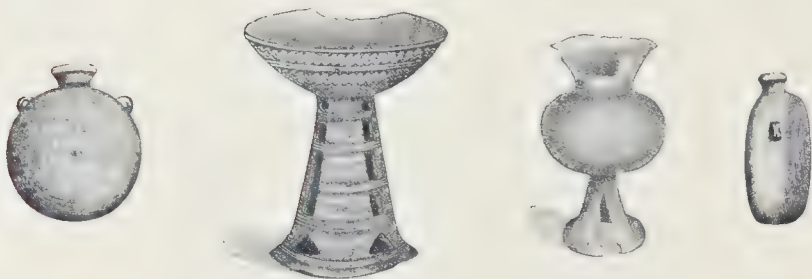
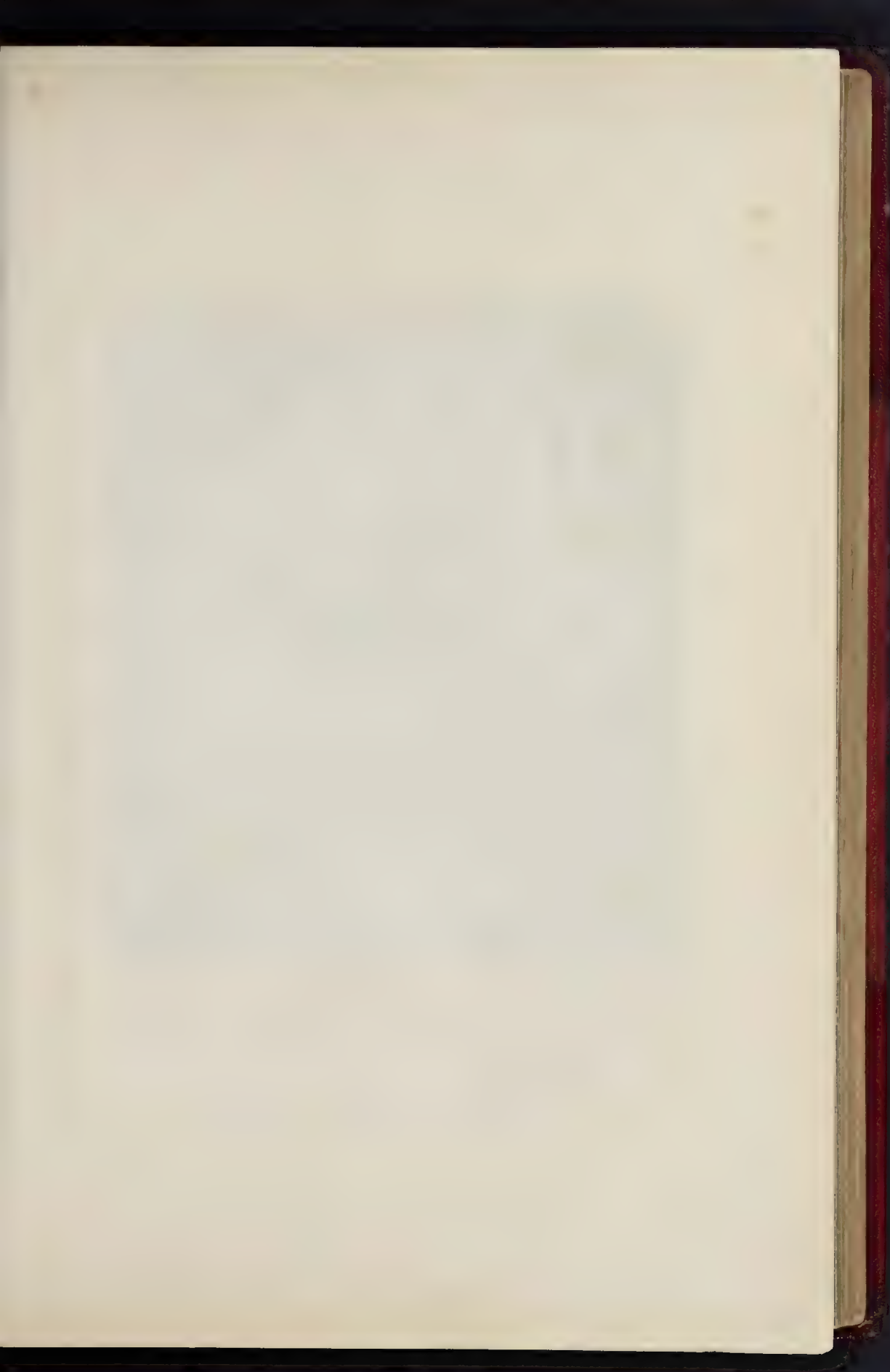


Fig. 6A. Ancient pottery discovered at Kōdzuké by Mr. Satow (see p. 10). From a plate in the "Transactions of the Asiatic Society of Japan," 1880.



## PLATE 2.

### ANCIENT IMAGE, IN METAL, OF BHĀICHADJYAGURU.

THE image, which is made of the alloy called *shakudō*\*, and dates from about 700 A.D., is of colossal size, noble design, and perfect workmanship. It occupies the place of honour in the Hondō or main building of the temple of Yakushiji (in Nara), and is flanked on either side by the Bôdhisattvas of the Sun and Moon (see plate 3).

The figure is seated upon an altar-shaped throne, also of *shakudō*, decorated on the front, back, and sides with images in low relief (see fig. 5), and a scroll-work which runs around the upper edge, the design of which is composed of the fruit and leaves of the *tsuru-reishi* (Momordica Charantia, allied to the Balsam apple); the irregularities of the pattern suggest that it must have been cut with the cold chisel out of the solid metal. The altar rests on a platform of white marble, forty-two feet in length by twelve in depth, the materials of which are said to have been brought from Korea. (See "Handbook for Japan," 2nd Edition, p. 393.)

The relief on the back of the altar is a problem for the archæologist. It bears no resemblance in character to any known works in Japan, and no account of its origin or meaning can be obtained from native authorities. Mr. Satow is of opinion that the figures represent Hindoos

Bhāichadjyaguru (Jap. Yakushi Niorai), the Æsculapius of Buddhistic Japan, is said to have been a disciple of S'ākyamuni, and was possibly famous for medical learning during his earthly existence. He is the principal divinity of the Enriakuji branch of the Tendai sect, and is worshipped throughout the country. It has been a custom almost from the earliest days of the religion in Japan, to dedicate gifts of various kinds to Yakushi as propitiatory or suppliant offerings for favours besought, or as marks of gratitude for benefits received, and the presents were sometimes proportionate to the rank and wealth of the donor. Thus the temple of Yakushiji was founded in 681 A.D. by the Emperor Temmei on the occasion of the sickness of his consort, and the "Eastern Golden Hall" of the temple of Kōbukuji (Nara) was in like manner instituted by the Emperor Shōmu in 724, in intercession for the restoration to health of his aunt and predecessor, the Empress Genshō. The god of Yakushiji appears to be in special repute for the cure of deafness, judging by the numerous bundles of awls which may be seen suspended upon the gratings in front of the Great Hall of the temple, as tributary acknowledgments from persons who have regained their hearing through his divine agency. The god of Ishi Yakushi, on the Tōkaidō, on the other hand, is more particularly besought for protection against earthquakes.

As in the case of S'ākyamuni and Amitābha, the "Healing God" is associated with two minor divinities; the trinity in this case being completed by Nikkō and Gwakkō, the Bôdhisattvas of the Sun and Moon (see plate 3).

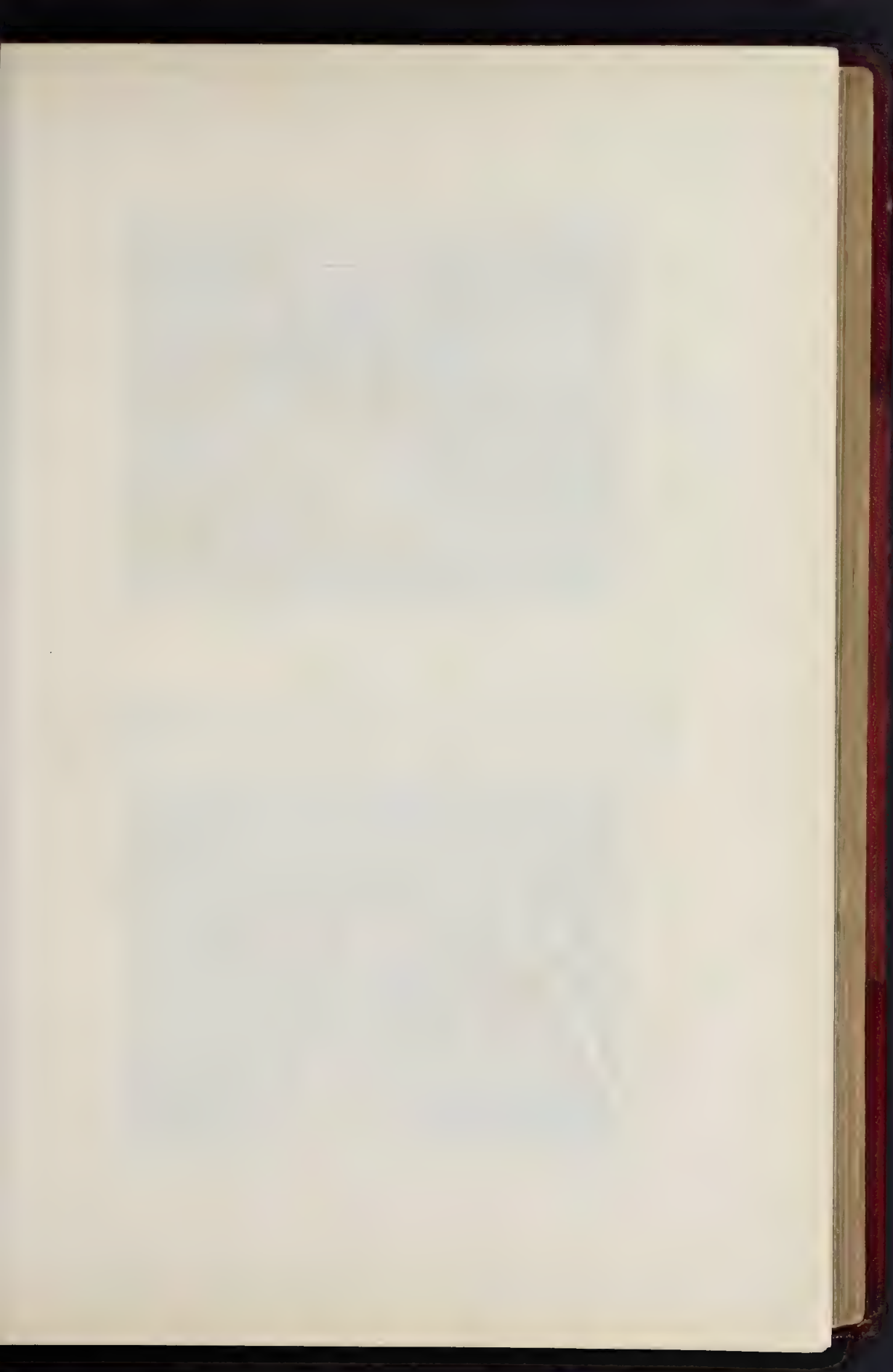
\* *Shakudō* is an alloy composed chiefly of copper, silver, and gold. The following analyses by Messrs. Atkinson and Gowland show how greatly the proportions of the materials varied in different cases:—

	ATKINSON	GOWLAND
Copper . . . . .	99.04	94.50
Silver . . . . .	1.29	1.55
Gold . . . . .	1.49	3.73
Lead . . . . .	—	.11
Iron and Arsenic . . . . .	—	traces.













### PLATE 3.

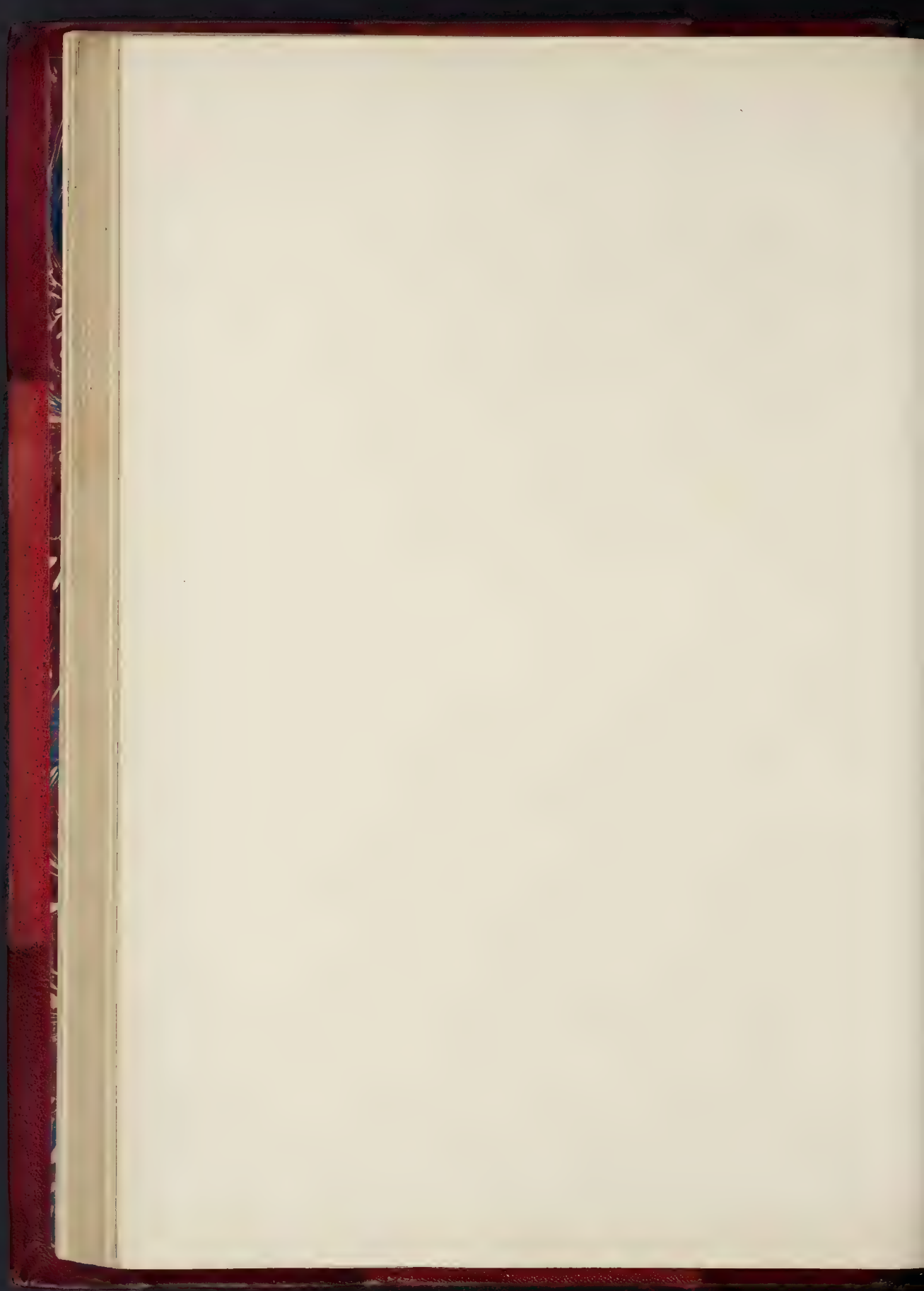
#### IMAGES IN METAL OF THE SUN AND MOON DÊVAS.

Companion figures to Bhâichadjyaguru (Plate 2).

LIKE the Bôdhisattvas of the Amitâbha and S'âkyamuni Trinities so frequently represented in Buddhist art, the Sun and Moon Dêvas (Jap. Nikkô and Gwakkô), who complete the Bhâichadjyaguru Trinity, are always typified by images of a somewhat feminine configuration, although it does not appear to have been the intention of their authors to relegate them to a sex regarded by the Oriental mind as of inferior dignity. It is probable that in all these cases the artist sought to reproduce the slender forms of masculine youth.

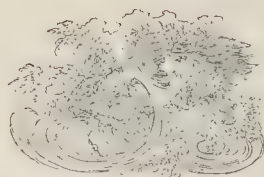












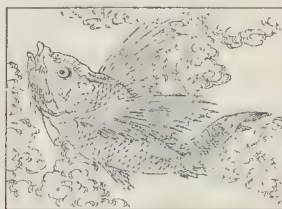
#### PLATE 4.

#### ANCIENT WOOD SCULPTURE. IMAGE OF DĒVA KING.

THIS plate represents one of the two colossal figures (Ni O) which occupy the exterior niches of the great gateway of the temple of Tōdaiji, Nara. These works, which may be regarded as the most stupendous examples of glyptic art in the Far East, are attributed to the chisel of ANAMI KWAIKEI, one of the greatest representatives of the "Nara school" of wood sculpture, and are said to have been executed near the close of the eleventh century.

The design differs somewhat in detail from that of the earlier and smaller carvings reproduced in plate 1, but the anatomical forms, although more conventionalized and exaggerated, bear testimony to a direct study from nature, a preliminary which later sculptors have permitted themselves to neglect. The club held in the left hand has no longer the form of the *vadja*. The measurements of the figure have not been obtained, but, judging from inspection, it can scarcely be less than twenty feet in height.

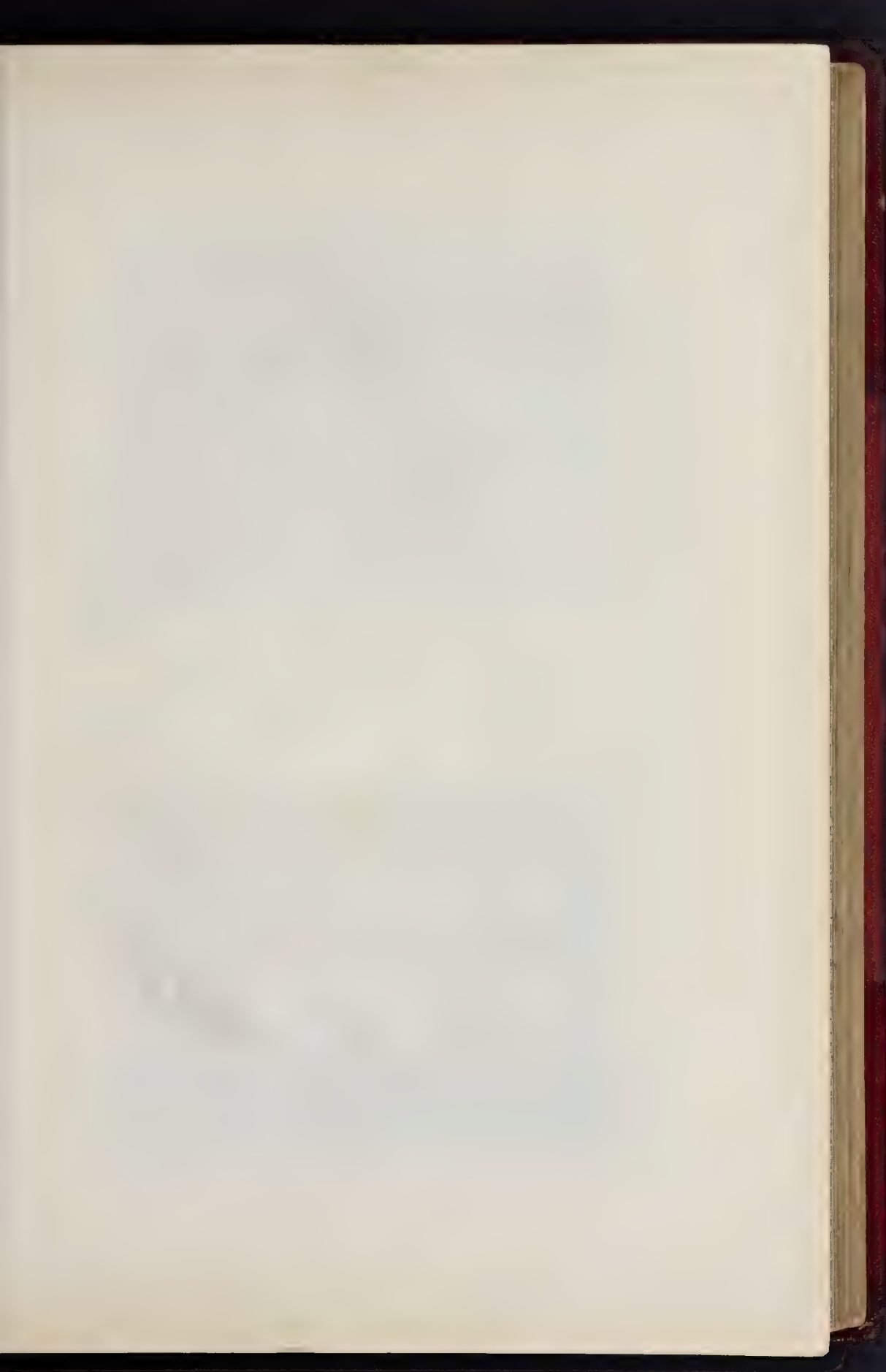
See description of plate 1.











## PLATE 5.

### I. SCULPTURE IN WOOD. DEMON LANTERN-BEARER.

THIS figure, one of a pair of sculptures preserved in Kasuga, Nara, may be classed with those reproduced in Plates 1 and 4 as belonging to the most naturalistic and vigorous development of Sinico-Japanese glyptic art. The firmness of the pose, the faultless anatomy of the sturdy limbs and torso, the studied application of the grotesque in the rendering of the diabolical lineaments, and the perfect execution of the whole are the outcome of a genius that has deserved a lasting record; yet neither the appellation nor the nationality of the author has reached us, nor has even a date been assigned to the production of the work. It probably belongs, however, to a period anterior to the eighth century, and may, like the Dêva kings of Kôbukuji (Plate 1), be a relic of Korean art.

The orthodox Sinico-Japanese demon (Oni) is, to the adult mind, more amusing than terrible in the elaborate ugliness with which popular conception has endowed him. A brawny-limbed creature, rejoicing in a complexion of a bright red, green, or bluish tint in place of the proverbially dusky hue appropriate to his Western relative—with fingers and toes armed with sharp claws, and reduced in number to three, or, in the case of the lower limb, sometimes to two in each member; a short, square head, whose scowling brows are crowned with a brutal receding forehead and a pair of horny protuberances; and a gaping mouth, furnished with a set of wolfish fangs—he is a mere Oriental Caliban, without a touch of the refinement and intellect of the Miltonic spirit of evil. His literary history, too, shows him to be a thoroughly contemptible monster, amenable as he is to the discipline of every hedge-priest, and to physical chastisement from any determined mortal who has the courage to join issue. Like the Fox and the Tanuki, his chief force lies in his power of assuming various shapes at will, and knowing the weakness of men, he affects, by preference, the sentimental beauty and trustful grace of the distressed damsel of mediæval romance. It was in this form that a devil sought to beguile Watanabé no Tsuna, but lost an arm in the enterprise; and another, that induced Hikoshichi to bear him upon his back, till the diabolical lineaments were betrayed by their reflection in the truth-telling mirror of the stream, also appealed to the chivalry of the noble as a fair lady craving knightly aid. The demon Shiuten Dôji chose the garb and aspect of a gigantic Chinese boy, but resumed his fiendish guise in sleep; and the Spider-Devil slain by Raikô appeared in various characters before his white blood was spilt by the hero's blade.

The demon is usually regarded as appertaining to an order of beings wholly distinct at all times from the human race, but it is recognized that a human being may become metamorphosed into a devil during life by force of evil passions. Such was the case with the noble damsel in the reign of the Emperor Saga (810—823 A.D.), who, urged by a fury of jealousy, underwent voluntary conversion into a demon; and Kiyo Himé, whose sacrilegious lust changed her into a fiery dragon-fiend, in which form the heat of her coils cremated the priestly object of her desires in his last refuge under the dome of the temple bell.

In Japanese folk-lore the demon is an embodiment of evil that finds its antitypes in the Gods of Good Fortune, and may be put to flight by the New Year's Adjuration of the *Oniyarai*. They are subject to the pains of the flesh when pelted by the beans of the household exorcist, and are even liable to parental instincts, if we may judge by the representations which show them snatching up their little ones in their hasty flight from the dreaded missiles.

In Chinese folk-lore the demons mostly appear under the domination of the formidable Chung Kwei (the Japanese Shôki), before whom they crouch, mean and puny, but cunning enough to give their implacable foe many an ingenious slip.

In religious writings they hold a different place, and may be dignified with official rank in the realms of King Yama, or even become subservient to pious ends as retainers of holy men, like Hiouen Tsang and En no Shôkaku. They are rarely, however, brought upon the scene as tempters of men.

Lastly, beings which have no especially diabolic functions are sometimes endued with demon form, as the Rain, Thunder, and Wind gods. (British Museum Catalogue, p. 61.)

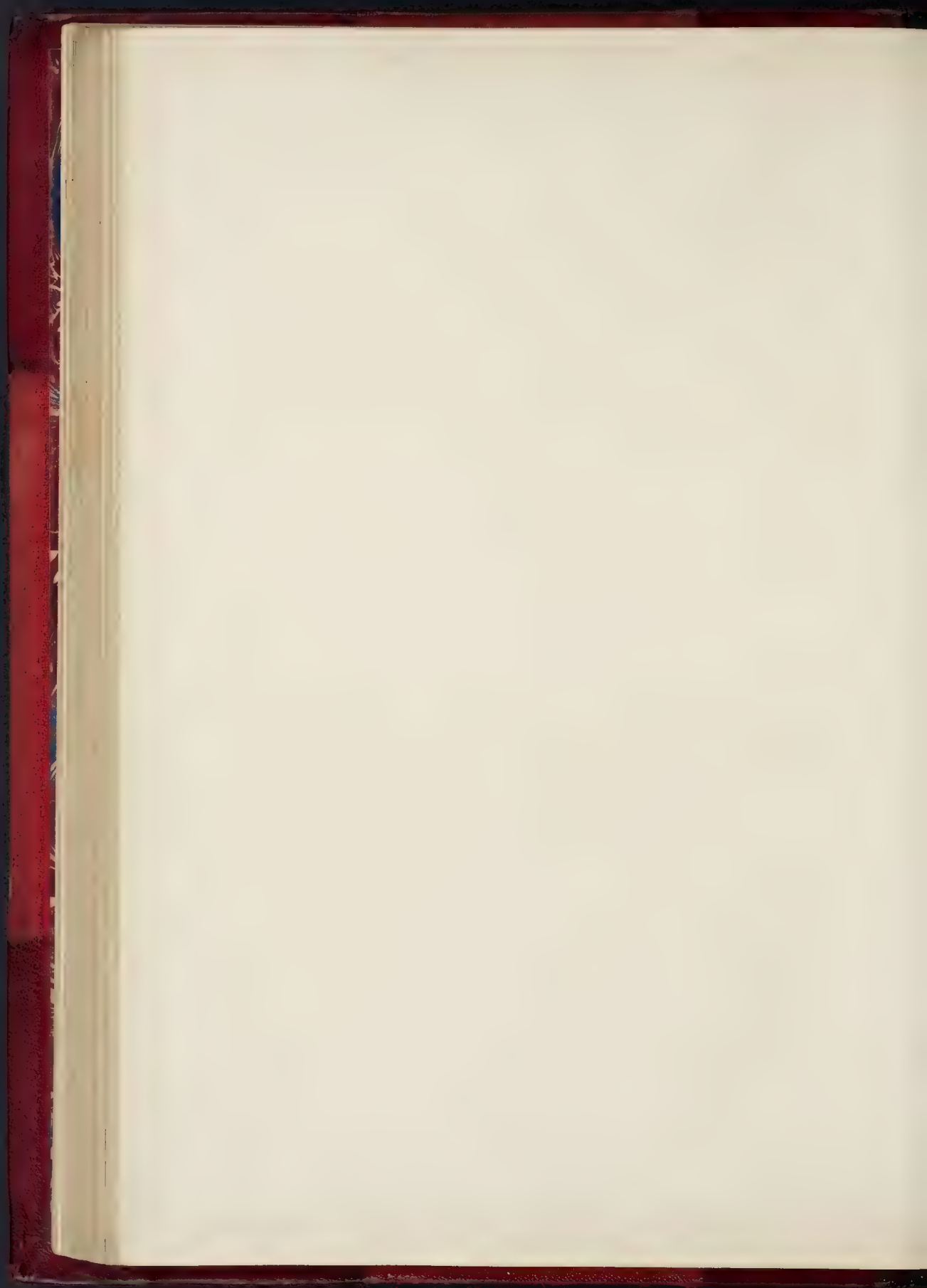
### 2. SCULPTURE IN WOOD. DHRITARÂCHTRA.

ONE of the treasures of the Temple of Yakushiji, Nara. It belongs to the early part of the eleventh century, and is attributed to the chisel of Jôchô, the founder of the Nara school of Buddhist sculpture. The figure is larger than life, and though less imposing than the later work of Kwaikei (Plate 4), is an admirable example of the glyptic art of the period. Like nearly all Buddhist images, it has been covered with a thick coating of paint and gilding, a practice which added to the decorative effect of the object, and perhaps conduced to its preservation, but concealed much of the beauty of its execution.

Dhritarâchtra (Jap. Jikoku Ten) is one of the Four Great Rulers of the Heaven-supporting Mountain of Buddhist fiction. He is commonly represented as an armed warrior trampling a prostrate demon beneath his feet.

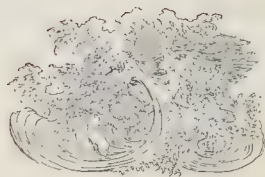












## PLATE 6.

### 1. WOODEN MASKS FOR THEATRICAL PERFORMANCES.

Preserved at Tōdaiji, Nara. Artist unknown. Eleventh century. (See page 13.)

### 2. REVERSE OF AN ANCIENT METALLIC MIRROR.

Preserved at Hōriūji, Nara. Period unknown, but probably not later than ninth century. (See page 16.)

### 3. ANCIENT RELIQUARY.

Preserved at Saidaiji, Nara. Period unknown. (See page 19.)











Fig. 7.

### CHAPTER III.



AS shown in the last chapter, Japan had attained a high grade of culture before the middle of the ninth century. It was at this period that the comparatively tardy development of pictorial art was crowned by the work of a native painter, the first of the illustrious company of masters of the brush whom Yamato may claim as her own sons.

Kosé no Kanaoka rose into fame in the time of the Emperor Seiwa (850—859). As a patrician whose life was passed in the midst of an accomplished court, he was able to command every advantage of cultivation and encouragement. His access to the works of the best periods of Chinese and Korean art turned his attention in the direction of painting, and he is said to have followed closely in the footsteps of Wu Tao-tsz', the great master of the T'ang dynasty, who had lived in the previous century; but whatever may have been the source of his education, he acquired an extraordinary reputation which, unlike the artistic renown of Shōtoku Taishi, was of a kind that left no doubt as to the substantiality of its basis, although, perhaps, like that of Cimabue, it may have been exaggerated by circumstances. His biographical records are largely seasoned with fable; but the references to his works are precise, and date from the time of their production; and, as he appears to have taken no part in the politics, court intrigues, and religious cabals of the time, his position was not sufficiently prominent to bring him unearned fame. As might be expected, however, few of his works have survived the lapse of ten centuries, and hence the range of his powers must be accepted, to a great

extent, upon the traditions which are so lavish in his praise. He is said to have excelled in landscapes and figures, and as a painter of horses, his skill is commemorated by supernatural legends; but, unfortunately, no pictures illustrating his proficiency in these directions are now in existence. So far as we know at present there are left to represent the father of Japanese pictorial art, only four or five Buddhistic paintings; but one of these, a figure of Atchalâ (Fudô), in the temple of Daiyôji, in Tokio, shows a power of design and colouring that would be sufficient, could we be certain of the authenticity of the specimen, to dispel any suspicion that the hyperboles of his contemporaries might arouse. The principal works spoken of in the records of his time are portraits of Chinese sages, painted by command of the emperors under whom he served, and of these paintings several were preserved for many centuries until they fell a sacrifice to fire, the arch-enemy of all the precious relics of antiquity in Japan. We may hope, however, that the attention now being directed to the subject in the country will soon throw a clearer light upon the true position of the artist.

He died about the end of the ninth century. He had no rivals, but a few names are preserved as those of contemporary artists, of whom the chief were the Emperors Uda and Reizen, and the courtier Sugawara no Michizané (better known by his posthumous title of Tenjin Sama). The two former probably owe the preservation of their artistic reputation to their rank, while the latter, who was celebrated rather as a calligraphist and martyr than as a painter, was one of those whom the Buddhist priesthood have honoured with an enthusiasm too buoyant to rest in the heavy atmosphere of truth.

The descendants of Kanaoka may be traced to the end of the fifteenth century, and were reputed chiefly as painters of Buddhist pictures (see page 31). We sometimes hear of a "Kanaoka style," based upon the works of the master and maintained by the later generations of the family, but Japanese connoisseurs do not assign any distinctive features to the secular pictures of the Kosé line, few of which are now in existence. Hence, although Kanaoka may be regarded as the first great representative of Japanese painting, and by his labours exercised an all-powerful influence upon the art for centuries after his death, we are not able, either from our present knowledge or from the writings of former times, to speak of a school bearing his name. It is most probable that, as a student of the works of the great Chinese masters of the T'ang dynasty, he adopted their teaching, with unimportant modifications suggested by Korean example, and must hence be regarded as the apostle of an ancient and foreign art, rather than the originator of a native school.

The most prominent names in the early generations after the death of Kanaoka were those of Soken, who is referred to in the *Genji Monogatari* as having illustrated the *Taketori Monogatari*; Ahimi and Kintada, the sons of the master; Kinmochi, the son of Kintada; Fukayé, the son of Kinmochi; and Hirotaka, the fourth in descent from the founder. Fig. 8 illustrates a curious episode in the history of the latter,

recalling circumstances that attended the close of the careers of Mozart and Hogarth. He is said to have been seized by a deeply-rooted but apparently causeless presentiment of impending death as he was about to commence a picture of the Buddhist Hell, the prophetic foreboding being realized at the moment after the final touches had



Fig. 8. The Death of Kōsō no Hirofusa. From a drawing by Kikuchi Yōsai, engraved in the *Zenken kōjitsu*.

been given to his work. The engraving shows him sinking to the earth, smitten by the death-stroke, in front of his grim masterpiece.

Two court nobles, named Tadahira and Tsunénori, were also in great repute as



painters in the first half of the tenth century; and to both are attached artistic fables of the usual threadbare type, which relate how a cuckoo painted by the latter uttered its note whenever the fan bearing its image was unfolded; and how the irritating resemblance to nature of a lion drawn by the former incited to fury all the dogs that came within sight of the picture.

The rank of painting amongst the elegant accomplishments in vogue during the tenth century may be implied from the chapter entitled *É Awasé*, in the *Genji Monogatari*, a romance of the tenth century,<sup>1</sup> which gives the details of a competition of pictures conducted with great formality before the emperor (who is described as an accomplished connoisseur of painting, and an artist of no small ability). The relation undoubtedly was prompted by an actual event that took place within the experience of the author, and goes far towards proving both that the art was then held in great esteem, and that the importance of direct study from nature was fully admitted, although the practice may not have been implicitly carried out. The ideal of art expressed in certain passages is so high that it is difficult to believe that the period in which the story was written led up to nothing better than the most conventional school of painting in Japan, the *Yamato* or *Wa-gwa rin*, the native manner *par excellence*. The generations of the Kosé line and a list of their chief contemporaries are given in the Catalogue of the British Museum Collection.

The **Buddhist School** of Painting is, perhaps, the first branch of the art that attracted the attention and imitative capacity of the Japanese; the mural decoration at Horiüji, referred to on page 8, and the Buddhistic pictures of the Chinese master Wu Tao-tsz', painted in the beginning of the eighth century of our era, being amongst the oldest relics of Sinico-Japanese pictorial art. There is, however, no doubt that the school represented by the great artist of the Tang dynasty claims an antiquity of many centuries before this period, and it is probable that its origin may be traced to the fatherland of Buddhism, and that much of its early strength was inspired by the teachings of the noble art of Greece.

Art appears to have been first employed as an important agent in the advancement and spread of Buddhism by King Asôka, who reigned in India from B.C. 272 to 236 (or from 260 to 224), three or four generations after the invasion of the Punjab by Alexander the Great (B.C. 337). To this monarch India is said to owe the first use of stone for architectural purposes, and it was from his time that the most remarkable Buddhistic sculptures may be considered to date.

Dr. Leitner, Mr. Fergusson, and others have long since pointed out in many of the Buddhist stone carvings found in the neighbourhood of Peshawur, the unmistakable resemblance to the sculpture of Greece, a resemblance which finds a ready explanation in the importation of European ideas and productions in connection with the Indian

<sup>1</sup> A translation of a portion of this remarkable work has been recently published by Mr. K. Suyematz.

expedition of Alexander, and perhaps more remotely by the influence of the Sassanian art, introduced by the Persians under Darius two centuries earlier. These views are supported by certain of the features visible in the glyptic art of the early ages of Buddhism in China, Korea, and even in Japan, as illustrated by the magnificent collection of M. Cernuschi in Paris, and by specimens dispersed amongst the old temples of the Middle Kingdom and the Far East. It may be noted, moreover, that the Greek impress becomes fainter and fainter as the influence which stamped it becomes more and more remote: but there are nevertheless preserved, even in such comparatively recent works as the well-known Kamakura "Dai-butsu," which is not much above six hundred years in age, many points of design, especially in physiognomy and draping, that are more nearly allied to the Græco-Buddhistic sculpture of India, than to the secular art of China and Japan.

The perishable nature of the materials of the painter's art has unfortunately deprived us of such precious and suggestive relics as those by which we have learned the archæology of Oriental sculpture and architecture; but there is no doubt that religious pictures were made in India before the adoption of the faith of Gâutama in China. This being the case, the process of naturalization of Buddhist pictorial art upon Chinese soil may be readily conjectured. It is on record that the momentous Indian Buddhistic embassy of the Emperor Ming Ti, in the first century of the Christian era (A.D. 65), resulted in the importation not only of *sûtra*, but of drawings and images, and these works of art were, in all probability, constantly augmented by the Indian missionaries drawn into China in the cause of the great religion during the subsequent five or six hundred years, as well as by the collection of Fa Hien, whose travels in India (A.D. 399—414) led the way in local research for the expedition of Hiouen Tshang two centuries later (A.D. 629—645). Upon models so acquired the Chinese artists founded the pictorial and other images demanded for the supply of the numberless temples that rapidly multiplied over the face of their country.

There are many indications of the Indian origin of Chinese Buddhist art, amongst which may be noticed the almost invariable absence of Mongolian traits in the physiognomical characters given by the Chinese to the various divinities of the Buddhist pantheon; the practical identity in point of dress, attitude, and attributes of Indian representations of certain of the divine personages with the corresponding images produced in China and Japan; and the unmistakable resemblance of the colouring of many Sinico-Japanese Buddhistic paintings to that of some of the decorative work transmitted from ancient times through hereditary lines of Indian artisans. On the other hand, it is quite certain that many of the Western types underwent considerable modification in the course of their adoption into the Middle Kingdom, not only by the infusion of new elements of artistic style, but more particularly by the incorporation of a symbolism appertaining to pre-existing beliefs in the latter country. It may be observed, for example, that the cobra, which plays a prominent part in Indian Buddhistic art, is always replaced by the

dragon in Chinese works; and the sensuous rendering of the female form in the pictorial and sculptural Buddhist relics of certain parts of India entirely disappears in the religious art of China, which suppresses distinctions of sex in a somewhat remarkable degree. It is also probable that some familiar figures in Chinese Buddhism are of native origin, like the goddess Kwanyin, who is claimed by the Chinese as a pre-Buddhistic divinity, but was accepted by the tolerant propagators of the new faith as a transformation of Avalôkitês'vara, an Indian Bôdhisattva.

The religion and its art once firmly rooted in China, the seeds soon reached the Korean peninsula, and thence, in the sixth century, were conveyed to Japan. Here much of the story of the progress of the early Buddhist Church in China was repeated. The Mikado Kimmei (A.D. 540—571) was the Ming Ti of Japan, and gave to the new creed all the advantages of royal sanction and support. The Indian missionaries who had conveyed the tenets to China were represented by Korean priests; and Fa Hien and Hiouen Tshang found counterparts in Kôbô Daishi and Chishô Daishi, who sought in China the material for which their pilgrim predecessors had explored the lands consecrated by the personal teachings of the disciples of S'âkyamuni. With the advent of the new elements of belief came the now inseparable images and pictures, mostly of Korean workmanship, but including a few genuine and still extant remains of Indian art, and upon this basis was established the early Buddhistic school of Japan.

At this period Japan had little of its own that deserved to be called a native art. The Chinese Nanriû had made known the principles of the pictorial art of his country in the previous century, and his descendants were still living; but no Japanese painter, so far as we know, had developed an independent line of ideas, and for the necessary augmentation of works of religious art required by its primitive Buddhist Church, Japan was chiefly dependent upon foreign skill, aided by such amateur ability as might be developed amongst the early native converts.

The initial wave of the art, extending over a term of about three hundred years, may be regarded as one of education, and was crested by the genius of Kosé no Kanaoka. We have indeed few genuine remains of this time; but the scanty list of Buddhist painters to be extracted from the *Kojiki* and other ancient writings, consists principally of names of Korean immigrants and native magnates of the Church, and as the latter were but amateurs, whose artistic reputation is, to some extent at least, a pious fabrication, the school was practically in the hands of strangers.

Of these painters we can know little. It is true that numerous pictures, sculptures, &c., still preserved, including some of a very high degree of merit, are attributed to the native founders of the Buddhist Church; but a short examination of the various works assigned to any one of the reputed artists will reveal such irreconcilable differences of style and ability, that their origination by a single hand is in the last degree unlikely. It is, in fact, more than possible that not only are these fraudulent as regards their asserted date and origin, but that nothing of the



kind worthy of preservation was ever created by their nominal authors. A painting is still shown at Tennōji, in Ozaka, as a portrait by Shōtoku Taishi of himself, but its authenticity is very doubtful, and even admitting it to be genuine, its design and execution are not beyond the compass of amateur skill.

The traditions, however, as to foreign artists, who held no position of influence in Church or State, are not open to such doubts as those naturally suggested with respect to the marvellous accomplishments of Shōtoku Taishi and Kōbō Daishi, and there yet remain works in certain branches of religious art by Koreans in the service of the Japanese, that show an extraordinary naturalistic power, altogether in advance of any known original productions of either Chinese or Japanese artists in later times. The Kōbukuji sculptures of the Temple Guardians, in plate 1, may be referred to as examples of the capacity of a people who now appear to be so far distanced by their quondam pupils.

The second period of Buddhist art may be considered to begin with the advent of Kosé no Kanaoka, who, though unconnected with the Church, and enjoying an extraordinary reputation in what may be termed the secular branches of painting, must be regarded as the greatest of the early *Butsu-yé* artists. At the present day, the only existing paintings that can be accepted as genuine works of his brush are Buddhistic, and, as stated on page 31, his descendants, who can be traced in a fairly unbroken line for more than five centuries, appear to have directed their chief efforts to the production of sacred pictures, and took their places in the first rank of the artists of their respective periods. To them, and to the concurrent lines founded in the eleventh century by Fujiwara no Motomitsu, and Takuma Taméuji, the Buddhist temples appear to have been indebted for their most valued pictorial decorations and records down to the end of the fourteenth century.

The *Butsu-yé*, or true Buddhist picture, has certain distinctive peculiarities that separate it from the works of all the secular academies. While the chief ideal of the older Chinese painters, and of their Japanese imitators, was calligraphic dexterity, the Buddhist artist sought a more decorative and sensational effect. The sketch was replaced by the illumination. The first, with its sober monochrome or subdued local tints, and its bold sweeping stroke of pencil, had its chief meaning for the educated few, who alone could appreciate the evidence that it presented of perfect accuracy of eye and command of hand; the other was calculated to appeal to all, to attract the untrained senses of the people, without offending the higher tastes of the aristocracy of learning; and this result was sought by a gorgeous but studied play of gold and colour, and a lavish richness of mounting and accessories, that ill accord with the begging bowl and patched garments of primitive Buddhism.

Gold was an essential of the Buddhist "altar-piece," and was used with an unsparing hand. The pigments chosen to harmonize with the display were generally body colours of the most pronounced hues, untuned by any trace of chiaroscuro. Such materials as these would sorely try the average artist, but the Oriental painter knew how to

dispose them without risk of falling into crudeness or vulgarity, and the precious metal, however lavishly applied, was distributed over the picture with a judgment that would make it difficult to alter or remove anything without deterioration of the beauty of the whole.

The drawing held a place to some extent secondary to that of the colouring. It varied considerably in style, sometimes minute and formal, as in plate 10, at others free and graceful, assuming the calligraphic type characteristic of the old Chinese school, but the admirable anatomical studies left in the Korean *Ni Ō* of Kōbukuji, and in the scarcely inferior figures at Tōdaiji, conveyed no lesson to the painters of Buddhist pictures; and hence, in the neglect of anatomical forms, as in the absence of chiaroscuro and true perspective, the defects of the other schools of Sinico-Japanese art were preserved unchanged.

Of invention little can be said. The artist was almost as heavily fettered by traditions of motive and treatment, as the Egyptian sculptor by his arbitrary rules of proportion; and numbers of capable men exhausted their faculties in the mere repetition of types handed down to them centuries before by Koreans and Chinese, and were most proud when their labour was thought a worthy copy of a foreign original. The tendency may be well illustrated by a comparison of the numerous renderings of the *Nirvāna* of S'ākyamuni, with the great work of Wu Tao-tsz' engraved in plate 70, and with the picture by Li Lung-yen, in the British Museum Collection. In most of the other motives of the school even less scope was afforded for the inventive powers of the designers. It was only when the painter freed himself from priestly fetters, and worked in the comparatively unconstrained manner of the lay schools, that his imagination had fair scope. Had the Japanese been dependent upon their own resources for the evolution of pictorial types of the Buddhist gods, the conceptions would probably have been higher than any that we now possess.

Certain non-Buddhistic pictures are sometimes wrongly included with *Butsu-yé* such as those illustrating purely Shintō subjects (which, however, are few, and nearly all of recent date), and the renderings of Buddhistic subjects in the style of the Kano, Sesshiū, or Chinese schools; but occasionally the secular approaches so closely to the sacred, that it is not easy to decide to which section the work must be referred.

Until more than a hundred years after the death of Kanaoka, the only schools of painting recognized in Japan were the Chinese and Buddhistic (there being no adequate grounds for the separation from the former of the closely allied if not identical Korean manner); but the eleventh century developed a style of some novelty in treatment and motive which has survived to the present day, the *Wa-gwa-riū*, *Yamato-riū* or Japanese manner, so called on account of its application to the illustration of native themes, and because of certain characteristics of drawing and colouring which distinguish it from the works of the old Chinese painters.

The Yamato school took form as a recognized academy in the beginning of the eleventh century, under the auspices of Fujiwara no Motomitsu, a pupil of Kosé no Kinmochi, but the references in the *Genji Monogatari* appear to show that its chief characteristics had been evolved by the descendants of Kosé no Kanaoka, and others, in the previous century. Whatever may have been the extent of the elements of an original native art intermingled with former Korean and Chinese importations, the Yamato style possessed certain features of its own, and did important service as a vehicle for the transmission to posterity of the costume, ceremonials, and customs of the time, and as a recorder of scenes of history and legend.

The biographical details concerning Motomitsu are few and vague. He was of ancient lineage, tracing his ancestry to the famous Kamatari, whose name figures prominently in the history of the seventh century; and was a favourite of the Emperor Go-Ichijō (1017—1036), by whom he was invested with the titles of Kasuga and Takumi no Kami. His descendants have enriched Japan with an uninterrupted line of gifted painters which extends to the present day.<sup>2</sup>

He left a son named Mitsuchika, who was followed by Takayoshi, the first incumbent of the office of Kasuga Yédokoro in Nara (see p. 9). From Takachika, the son of the latter, sprang two of the grandest masters of the academy, Mitsunaga, entitled Giobu no Taiyu; and Keion, better known as Sumiyoshi Hōgen; besides a third but less famous son, named Yukinaga. Keion was especially reputed as an accomplished artist in the free graphic style called "*Sō*" (see Section 4), as well as in the more elaborate manner of his school. Those of his works particularly referred to by native authors are two sets of rolls illustrating the lives of Shōtoku Taishi and Chiujo Himé, preserved respectively at the temples of Hōriuji and Tayéma; and amongst other paintings still extant may be mentioned a superb calligraphic sketch in black and gold, representing the S'ākyamuni Trinity, which is kept in the temple of Manjuji at Kyoto. A Buddhist picture by Takachika is included in the British Museum collection.

In the twelfth century the school was nobly represented by Fujiwara no Takanobu (1141—1205), famous alike as a poet and painter. He was surpassed in the realm of art by his son Nobuzané, who not only won a brilliant reputation as a painter of portraits and other studies from nature, but extended the range of his labours also to Buddhist pictures and rapid sketches in the Chinese manner. Amongst the most celebrated works of Nobuzané are the illustrations to the descriptive list of the possessions of the temple of Kitano, and a noted portrait of the poet Hitomaro, which is reproduced in fig. 9. A copy (by Hōitsu) of a portraiture of S'ākyamuni by the same painter is in the British Museum collection, but does not speak very highly for the naturalistic ability displayed in the original. He died in 1265, at the age of eighty-nine.

<sup>2</sup> It must be remembered that of the many Japanese families tracing their descent in an apparently unbroken line for five, ten, or more centuries there are few in which some links in the chain have not been supplied by the custom of adoption.



Contemporary with Nobuzané was Tsunétaka, the son of Mitsunaga, with whom began the change of title of the family and school to that of Tosa. He was selected to renew the lost portraits of the Chinese sages, painted by Kanaoka in 880 for the Imperial palace in Kioto. His sons Yoshimitsu, Kunitaka, and Nagataka maintained



Fig. 9. Portrait of the poet Hitomaro (7th Century), from a picture by Nobuzané, painted after a manifestation of the original seen in a dream. Yamato School, 13th Century. From the *Wa-kan mei gwa-yen*.

the reputation of the academy at the end of the thirteenth century, and each left heirs to the family genius. Of the three branches so founded, that of Yoshimitsu was destined to be the longest; but that of Kunitaka, through his son Takakané and his grandson Mitsuaki, of whose work many fine examples are still preserved, held

perhaps a higher place in the artistic annals of the fourteenth century. Takamitsu or Awadaguchi Hōgen, one of the three sons of Mitsuaki, was a contemporary of Jōsetsu in the period Ōyei (1394—1428), and hence is a connecting link with a new era.

In concurrence with the family of Motomitsu must be noticed the lines of Takuma and Kosé, which have given to the Yamato-Tosa and Buddhist schools several of their greatest masters, but were, however, chiefly famous for *Butsu-yé*. The founder of the Takuma line was Taméuji, an early contemporary of Motomitsu. He was succeeded by Taménari, the painter of a well-known picture of the "Western Paradise," of which some remains are still visible upon the doors, walls, and back of the altar of Biodō-in at Uji; Tamétō, a retainer of the Emperor Konyé no In (1142—1155); Taméhisa, who entered the service of Yoritomo about 1183; Chōga, Shōga, Riōga, and Taméyuki, who were amongst the brightest luminaries of the thirteenth century; and Yeiga, Yenichibō Seinjin, Riōzon, and Jōkō in the fourteenth century. Like the descendants of Kanaoka, many of these artists are known only as painters of Buddhist pictures in emulation of the old Chinese masters, while others have left important works in the native manner. All were remarkable colourists. The members of the Kosé family were not only amongst the most highly esteemed of the painters of Buddhist pictures in the eleventh, twelfth, and thirteenth centuries, but some are known to have painted rolls in the style of the Yamato school. The chief representatives of the line were Koreshigé, Nobushigé, and Munéyoshi in the eleventh century; Arimuné, Sonchi, and Genkei in the twelfth century; Genson, Ariyuki, and Aritada in the thirteenth century; and Arihisa, Koréhisa, Mitsuyasu, Ariyé, and Ariyasu in the fourteenth century. Arishigé, the son of the last, flourished in the period Ōyei, which has already been mentioned as the date of a new departure of pictorial art. Two kakemonos, representing the Twelve Dēva Kings, attributed to Koréhisa, are in the British Museum collection, and although much discoloured by age, show traces of a master-hand.

The *characteristics* of the pure Yamato style are quite distinctive when taken collectively, but present no striking elements of originality upon analysis. The main principles of design were those of Korean and Chinese art, with increased conventionality and diminished force, and the colouring has much of the decorative quality of the Buddhist picture. The drawing was generally executed with finer pencils than those used by artists of other schools, and though sufficiently firm and delicate, appeared feeble beside the works of the Chinese masters of the T'ang dynasty, and of the Japanese revivalists of Chinese art in the fifteenth and sixteenth centuries; but the value of the productions of the Tosas was more seriously impaired by the mannerism adopted, especially by the pupils of the middle and later periods, in the rendering of the human figure. It is probable, however, that the doll-like imbecility of their portraiture of the lords and ladies who represented the high culture of old Kioto was rather the fault of a tradition than of a lack of artistic discrimination;

for the same painters could, on occasion, abandon their formal and rather wearisome illustrations of court life, to offer vigorous naturalistic studies, like that of the falcon in plate 60, or to dash off fresh and unconventional sketches, such as those reproduced in plates 10 and 11, which displayed both the power of the Chinese masters and the humour of the popular designers.

The colouring in the typical picture of the Tosa school had all the decorative effect that an unrestricted use of gold and brilliant pigments could confer, and the coloured areas were often so subdivided as to repeat the effect of a brocaded fabric; but although the disposition of contrasts was in some respects at variance with European canons, and the use of a bright verdigris was, perhaps, indulged in too freely, the general effect has a rich harmony not unlike that of the illuminated missals of the fourteenth century.

The only marked innovation in the practice of the Yamato artists was the expedient of spiriting away the roof from any building of which they desired to expose the interior, as in plate 13. This licence appears to have no precedent in Chinese art.

The favourite motives of the school were—illustrations to verselets and temple inventories (*Yengi*); incidents in the lives of famous scholars, priests, or heroes; passages in the early legends and romances; and the ceremonials of the Mikado's court. The artists, however, were also the chief source of the Buddhist pictures anterior to the period of Chō Densu, and not only left many sketches of horses, birds, flowers, and other objects in the bolder and more simple style of the old Chinese masters, but often gave loose to quaint fancies in *diablerie*, or to outbreaks of fun as genial and unconstrained as that which inspired the nineteenth-century sketches of Hokusai or Kiōsai.

**Caricature**, as a definite section of art, made its first appearance in the latter half of the twelfth century, and its earliest known essays were the Toba-yé, the "Toba pictures," which derive their name from their inventor Kakuyū, or Toba Sōjō.<sup>3</sup>

Kakuyū, a distinguished scion of the Minamoto family, was an abbot of the temple of Miidera, in the province of Ōmi, in the reign of the Emperor Rokujō (A.D. 1166—1168). His more familiar appellation, Toba Sōjō (the Toba priest), refers to the monastery Toba no In, where he had at one time resided. He was an artist of great ability and ready wit, and, although a successful painter in the Buddhist and Chinese styles, is better remembered for his speciality of comic drawing, which he was bold enough to employ on one occasion as a means of attacking official dishonesty. His original works are now extremely rare, but the copies of his caricatures which have reached us show that his manner has been carefully preserved.

The *Toba-yé* introduce us to an aspect of Japanese art which owes nothing to China in motive, but one whose merits, for obvious reasons, lie to a great extent outside the range of the foreigner's comprehension. Even to the European,

<sup>3</sup> He is sometimes confused with Ōno no Sōjō, an artist-priest who lived in the following century.



however, if he be at all acquainted with Japanese life, the works give evidence of a spontaneous drollery, that while bizarre is singularly free from malice, and although often drifting into Rabelaisian channels, is seldom lascivious in intention.



Fig. 10. Toba-yû. A corpse revival. From the *E-hon tû kagami*.

The style did not give rise to a "School," but was taken up by men of any or no academy who desired to give expression to their feelings or humour in broad caricature. Its peculiarities of design as applied to figures consisted merely in exaggerating the size of the head, stamping it with a frog-like character by widening the mouth and reducing

the nose to a couple of nostril dots; and elongating and attenuating the limbs at discretion. There was, however, no attempt at portraiture, and as the draughtsmanship was freed from all academical difficulties, the field was open to artistic and inartistic competitors alike. In some cases, indeed, the sketches gained in comicality by the



Fig. 11. Toba-yé. The courage of security. From a drawing by Miyagawa Chōki, in the British Museum collection (18th century).

startling violations of art canons in which their creators indulged, but in others the simplification of the process of production led to floods of mere burlesque scrawls, which could only attract attention by their extravagance of badness. The subjoined illustrations



Fig. 12. Toba-yé. "Gratis anhelans, multa agendo, nihil agens." From a drawing by Miyagawa Chōki.

(fig. 10, 11, and 12) will give a fair idea both of the peculiarities of drawing and the kind of humour that often inspired the artist. In the first, an attenuated coolie carrying an uncompleted tub, has been mistaken by some terrified wayfarers for a revived corpse rearing its head above its perambulating coffin. In the next, two parties of *samurai*

having met upon opposite banks of a wide stream, are indulging in an interchange of bellicose menaces that lose none of their ferocity from the consciousness of the perfect security attendant upon the gratification: in the third, two carpenters are exerting so tremendous a strain upon their energies over the task of sawing in two a sweet melon, that it requires the whole of the equally vigorous efforts of a fellow-labourer to cool their heated frames during the accomplishment of the mighty work.

At the present time the *Toba-yé* are no longer adequate to the demands of the caricaturist. Japan, amongst its manifold adaptations of European ideas, has elaborated a *Punch*, and the pictorial criticism of public personages and events by the *Maru-maru Chimbun* has evolved a new force, the capabilities of which may hereafter become enormous; but it has destroyed the art of Toba Sōjō.

The older **Chinese art** of the T'ang dynasty lost much of its influence during the rise of the Yamato school, although distinct traces were still preserved in some of the religious pictures of the Kosé, Takuma, and Kasuga (Motomitsu) lines. With the fourteenth century, however, the works of the Chinese masters of the Sung and Yüen dynasties became known, and their simple grandeur of style was imitated by a number of priestly artists, who prepared the way for Jōsetsu and Chō Densu. The best known of these painters was a monk named Kawō or Riōzen, of the temple of Nanzenji, in Kioto, who became celebrated for monochromes which bore close resemblance to those of the famous Muh Ki. His works are now very rare, but they are highly appreciated by native connoisseurs. To him is attributed the introduction of the kakémono or hanging picture into Japan, the artists having previously exerted their skill almost wholly in the illustration of narrative and historical rolls and of temple *Yengi*, and in the decoration of screens, fans, and panels; but there is little doubt that the kakémono was known through the Chinese before his time, and that the style of mounting had been sometimes employed in the case of the earlier Buddhist pictures.

Amongst the remaining artists who adopted the style of the Sung and Yüen dynasties were the priests Donhō, Tesshiū, Miyotaku, Shiui, Joyé, and Shiugō, the first four of whom were united by a common bond as novices under Muso Kokushi, the famous abbot of Tenriūji (1275—1351). Miyotaku was chiefly noted for ink sketches of birds and bamboos, Shiui for portraits of his spiritual teacher, Joyé for landscapes, and Tesshiū and Shiugō for birds and flowers; but few of their works are now in existence. With the enumeration of these pioneers of the Chinese Renaissance may be concluded the account of the second period of Japanese pictorial art.

The era brought to a close in the fourteenth century was distinguished by a profound veneration for sacred art, for the noblest works of the three branches of the Yamato school were Buddhistic, and the same motives were largely repeated by the monochrome artists, all of whom were members of the priesthood. It was an age



of pictorial calligraphy and exquisite purity of colouring, but with few naturalistic inspirations. As regards the element of originality, it has been already noticed that most of the Buddhist pictures are traditional both in motive and treatment, even to the smallest details of attributes, physiognomy, and attitude, and it is hence doubtful how far the grandeur of conception displayed in the majestic forms of the old Butsu-yé is attributable to their immediate authors.

The period, however, requires a larger amount of investigation than has yet been devoted to it, and we must await further material before endeavouring to define the true value of the pictorial work effected in the four centuries that preceded the long dominion of the Northern school of Chinese painting; but it is certain that the interpretation by the Yamato painters of the more familiar and less abstract themes suggested by their native literature and immediate surroundings called forth the inventive power in an unquestionable degree, and led to the inauguration of a truly national art.



Fig. 13. Ancient mask.

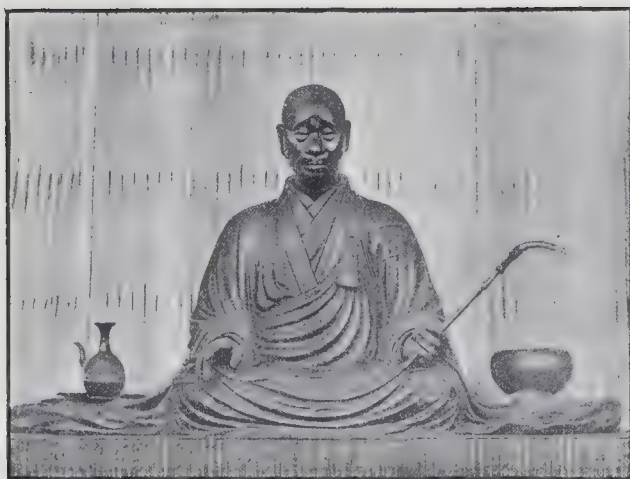


Fig. 14. Carved wooden image of the priest Eison (14th century?).

#### CHAPTER IV.



JAPANESE ceramics made but little progress from the eighth to the thirteenth century, although the centres of manufacture were undergoing multiplication, and the industry had assumed a position of national importance. The commencement of a new era, early in the thirteenth century, was due to the "Father of Pottery," Katō Shirozayémon, more familiarly known as Tōshiro, who, at the age of twenty, crossed the sea in company with the Buddhist abbot Dōgen, with a view to studying the more advanced processes of the art in China, and returned six years later, in A.D. 1229, to carry his experience into practice at the village of Sēto in Owari. Tōshiro does not appear to have been made acquainted with the secrets of porcelain, nor did he bring any account of the green and blue enamels, or of the pictorial decorations to which Chinese authors refer in such hyperbolic terms. His works and those of his descendants took no more ambitious form than cups and tea jars of ordinary pottery or stoneware, glazed in black, brown, or yellow, and innocent of any ornament beyond a pair of fancy handles, or by exception a simple outline of a flower or leaf; but within their modest limits these little objects were unobjectionable in form and colour, and perfect in technique. Not only have they served as models for Japanese potters

down to the present day, but the celebrity of the *fabrique* has given the generic name of *Sétomono* or Sétó articles to all subsequent products of ceramic art.

The advance was a material one over the comparatively clumsy ware of previous ages, but there is little doubt that had Tōshiro's Chinese instructors chosen to impart to him all they knew, the results of his journey would have been far more momentous. As it was the new acquirements stimulated imitation, but did not suggest improvements, and it is perhaps not surprising that for three hundred years the art remained almost exactly where Tōshiro, or Shunkei, as he was called in his later years, had left it.

The pottery made at Shigaraki, Karatsu, Imbé (Bizen), Shidoro, Ochiai, and Iga, the principal *fabriques* at work during this period, consisted for the most part of coarse earthenware or stoneware for domestic or mercantile use. The articles were generally wheel-made and glazed, but possessed no great technical or artistic merits. The paste was commonly hard, especially in the Shigaraki and Imbé wares, of a greyish or brown colour, and the glaze was of a light brown, or tinted with yellow, blue, or green, irregularly crackled and sometimes spotted or dappled in various manners. The Iga ware resembled that of Shigaraki, but was not made until the fourteenth century.

In other directions the artistic powers of the Japanese were by no means idle. The Buddhist priesthood maintained its influence, and rendered good service to the cause of glyptic art. The carving of TEMPLE IMAGES was now in the hands of a native school that reflected no discredit upon its Korean and Chinese founders; and many striking examples of temple architecture belong to the same period.

The end of the tenth century was marked by the labours of the abbot and sculptor Ēshin (A.D. 942—1017), to whom are attributed a large number of carvings still preserved at Uyéno, Shiba, and elsewhere; but the art gained one of its most famous masters a few years later in Jōchō, the founder of the important "Nara school" of idol carvers. This artist, a reputed descendant of the Emperor Kōkō, lived in the reign of the Emperor Go-Ichijō (1017—1036), and is said to have formed his style by a study of the works of the Chinese sculptors of the T'ang dynasty. He is the author of the image of S'ākyamuni at Ginkakuji (Kioto), those of Amitābha and Kshitegarbha at Biōdō-in (Nara), and of the "Four Déva Kings" at Yakushiji (Nara), one of which is reproduced in plate 6. But these works, although amongst the most prized relics in Japan, are nevertheless very inferior to the earlier "Temple Guardians" of Kōbukuji, and are surpassed by the later Ni Ō of Kwaikai at Tōdaiji.

Jōchō was the first of a long line of sculptors who have bequeathed to Japan a memorable series of works in sacred art. The most famous of his descendants were Unkei, Tankei, and Anami Kwaikai, all of whom lived in the latter part of the eleventh century. Unkei is well represented by figures of S'ākyamuni and four Bōdhisattvas in the temple of Niōken at Ikégami (near Tokio); by many carvings at Manjuji (Kioto); and by an image of Kwanyin at Ginkakuji (Kioto): Tankei, by a figure of Kshitegarbha at Biōdō-in (Uji), and Kwaikai, by the colossal Temple



Guardians at the great gate of Tōdaiji (Nara), and by other works at Kōshōji and Higashi Ōtani (Kioto). The greatest monuments to the skill of the Nara carvers are, however, the Tōdaiji Ni Ō of Kwaikēi, which have already been made known by Sir Edward Reed ("Japan," vol. i.), and are said to have been executed in 1095 (see plate 4). The last noted member of the line was Kōchō,<sup>1</sup> who with his son was employed by Yoritomo, in 1186, to assist in the building of the temple of Hachiman at Kamakura. Fig. 14 shows a good example of portrait sculpture (fourteenth century) by an idol carver.



Fig 15. The "Daibutsu" of Kamakura. From a photograph.

The manufacture of bronze idols may be considered to have culminated in the grand Daibutsu of Kamakura (see fig. 15), which has already been familiarized to European readers by repeated descriptions and engravings in various books written upon the subject of Japan. The date of this figure is not yet satisfactorily established, but there is reason to believe with the *Kamakura shi* that the existing image, a representation of Amitābha, was made in 1252, to replace one originally

<sup>1</sup> For a list of the principal members of the Nara school, the reader is referred to the introduction of the "Handbook for Japan."

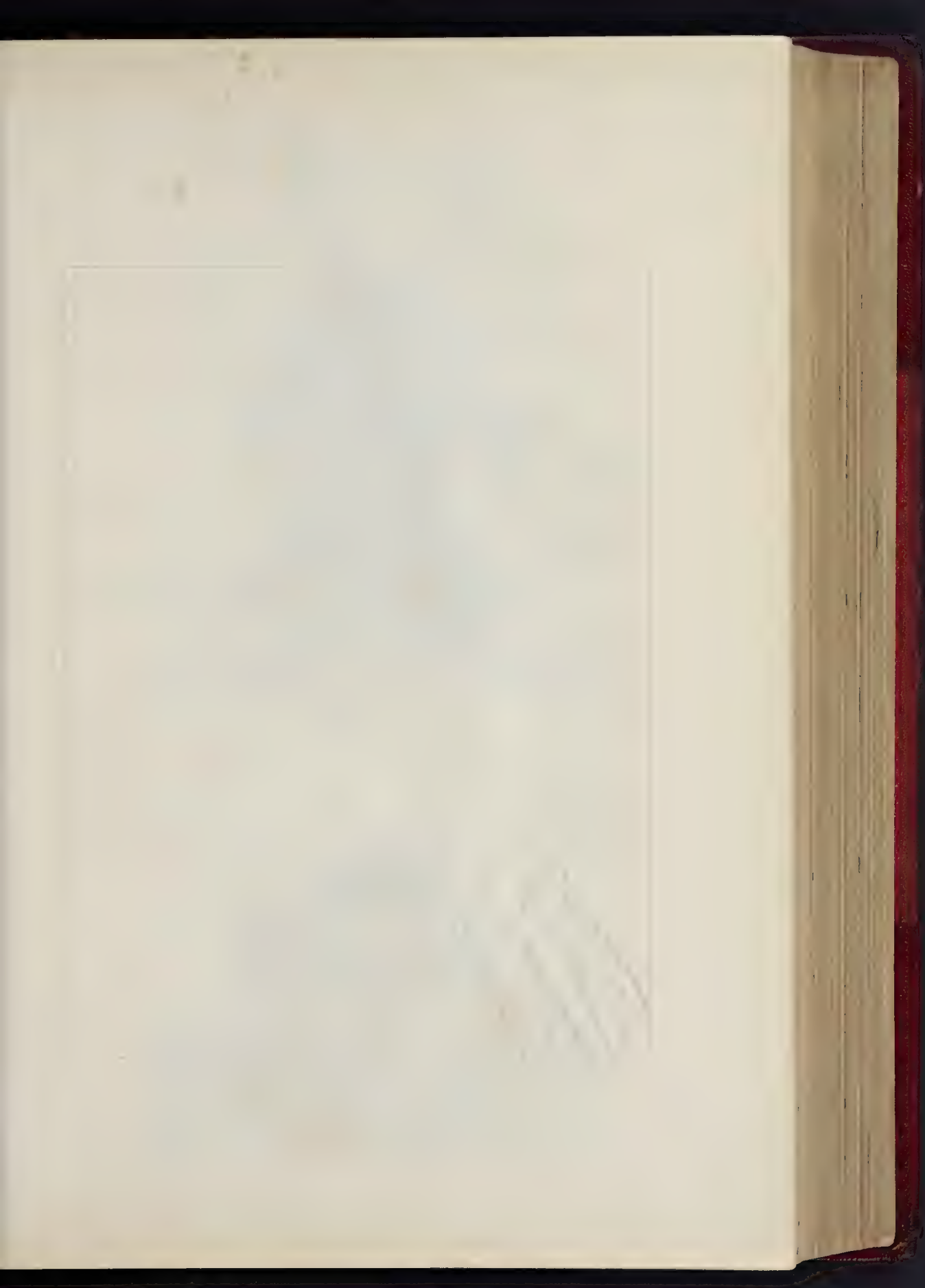
constructed in the eighth century by order of the Emperor Shōmu. The most remarkable part of the figure is the head; and it is this which confers upon the work its superiority over all its rivals of earlier and later years. The expression of intellectual calm which etherealizes the majestic but slightly sensual mask, realizes in the most marvellous degree that domination of the senses and emotions which formed the goal of the primitive Buddhists: by the side of this the head of the Nara Vairōtchana appears almost brutal, that of the bronze god at Uyéno is a caricature, and the majority of the other conceptions of the idol-maker sink into utter insignificance.

There is no reason to believe that the artistic decoration of ARMS AND ARMOUR had reached a very high grade of excellence until the twelfth century. It was then that the struggle of extermination between the Minamoto and Taira factions, while seriously retarding many industries, gave a keen stimulus to the decoration of all the objects appertaining to warfare. The armour of Yoshitsuné, at present kept at Nara, is a *chef-d'œuvre* of glyptic skill, and may hold its place even by the side of the highly finished productions of the accomplished metal sculptors of the fifteenth and later centuries (see plate 7). One of the greatest artistic lines that Japan can boast, that of the Miōchins, arose at this time and has produced honoured workers down to the middle of the last century.

The LACQUER INDUSTRY made a steady advance during the interval between the ninth and fifteenth centuries, but judging from existing specimens, must be placed considerably below the level reached at a later time. In the eleventh century the pictorial decoration of lacquer with classical subjects and figures of "No" performers came into vogue, and the position of the lacquer painters was recognized in 1175 by the invitation of two of their number, named Sadayasu and Norisuyé, to appear with the chief artists of the empire on the occasion of the emperor's fiftieth birthday. These men, with two others, Yoshinawo and Nagamori, who are referred to about nine years later as the most skilful lacquerers of their period, were the first of their branch of the profession to find a mention in the history of art.

No new invention in lacquer appeared during this era, except that of *Kamakura-bori*, which dates from the establishment of Kamakura by Yoritomo. It was characterized by the application of the varnish—usually red—upon wood carved with various designs in low relief. It is still made, and is sometimes mistaken for the carved red and black lacquer called *tsuishiu* and *tsuikoku*.

It is to be remarked that no reference is made to Chinese or Korean influence in connection with the early history of the manufacture of lacquer. It appears, however, that analogous processes were carried on in China during the T'ang dynasty, and perhaps earlier; but nothing has been ascertained as to the artistic qualities of the work.





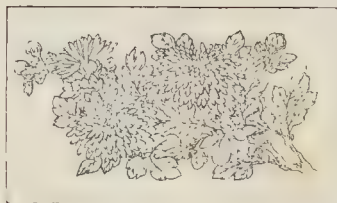


PLATE 7.

THE ARMOUR OF YOSHITSUNÉ (TWELFTH CENTURY).

Preserved at Kasuga, Nara. (See page 40.)





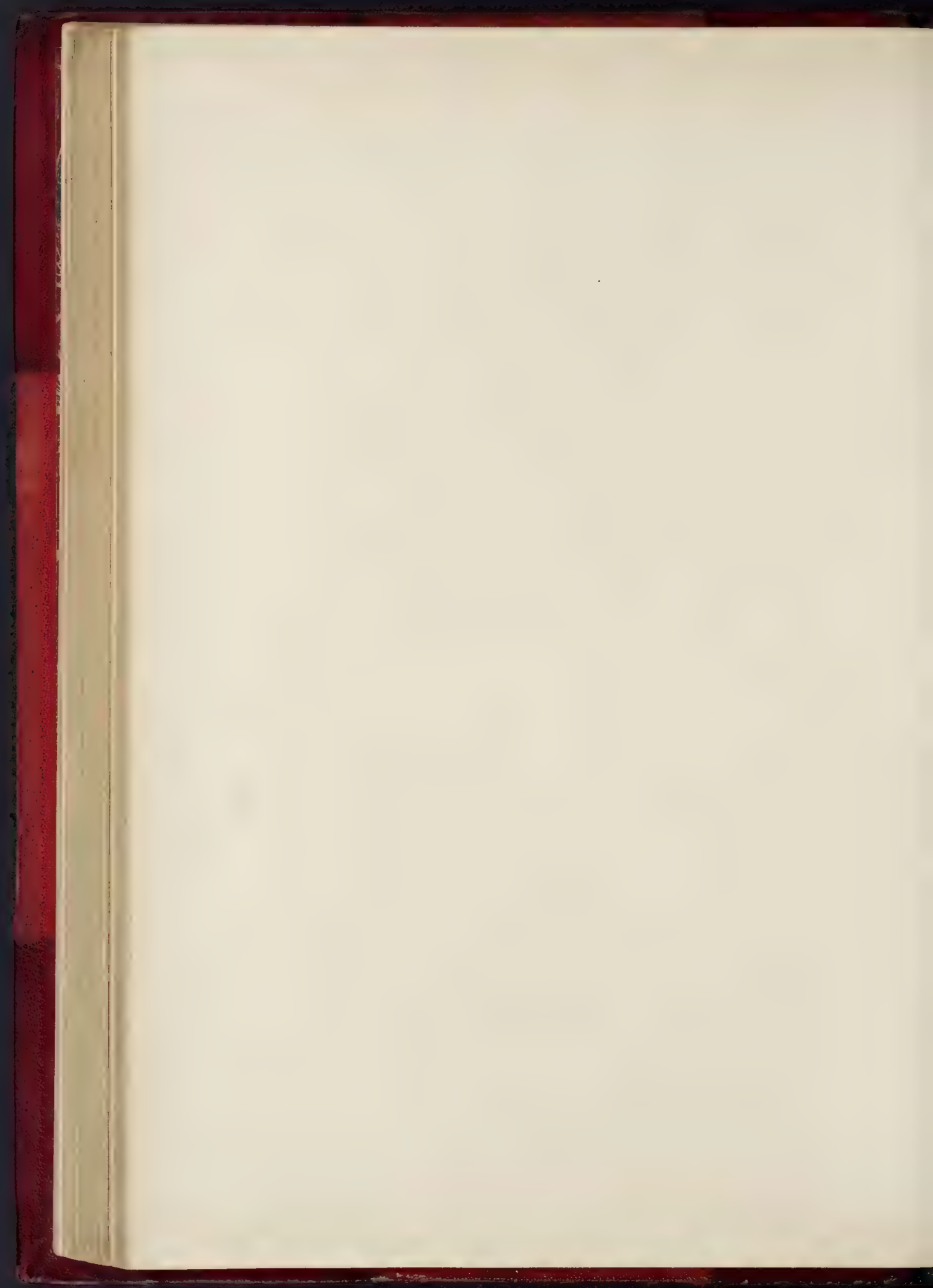






Fig. 16. Head of Dragon. From a painting by Sesshiū, in the British Museum Collection (1502).

## CHAPTER V.



THE third era of the Pictorial Art of Japan, which began about the close of the fourteenth century, became firmly established under the auspices of Chō Densu in the Buddhist school, and Jōsetsu and his pupils in the new secular academies, after a stage of transition which probably commenced near the middle of the century with the labours of Kawa.

At this time, the best ages of painting in the Middle Kingdom had already drawn to a close, and with the Ming dynasty (commencing in 1368) had risen into favour a more decorative, but less forcible manner that was threatening to displace the simple grandeur of the work of the past. There were still, however, artists of great ability who followed the more ancient examples, but they lost much and added nothing in their imitations of the old masters; and the Japanese painter, Sesshiū, who visited China about the middle of the fifteenth century, averred that he found no worthy successors of such men as Wu Tao-tsz', Ma Yüen, Muh Ki, and Ngan Hwui, who had made the three previous dynasties famous in Oriental art history.

Meichō, better known as Chō Densu,<sup>1</sup> was born in 1351, and became a priest in the temple of Tōfukuji, in Kioto, where he passed the whole of his days, from the time of his novitiate to his death. He must perhaps rank as the most original and powerful artist that his country has ever produced, and as a master of calligraphic design, a colourist of marvellous force, and an inventor of gigantic conception, he was a man whom any country in the world might be proud to own. In Japan the record of his genius has found expression in extravagant legends, which are supplemented by stories of unsought fame won by the simple mind, devout belief, and indifference to temporal rewards, that maintained him throughout the long years of his life in the seclusion of his monastic retreat. He died in 1427, at the age of seventy-six; and in the year 1884 his countrymen did honour to his name by a public ceremonial in which all ranks were eager to share.

His works can scarcely be appreciated at their full value unless studied amidst their natural surroundings, in the subdued light of the spacious halls and corridors of the Buddhist temples. Like the rest of his school, he never aimed at realistic accuracy of draughtsmanship, but his energy of design and harmony of colouring are too surprising to allow the attention to dwell upon deficiencies of which the Oriental mind appears to be but little conscious. The examples in the British Museum collection, one of which is copied in plate 7, exemplify his manner, and the engravings of some of his works in the *Wa-kan mei-gwa yen* may suggest his power of delineating the manifold shades of apostolic character. Even the woodcuts on plate 9 will show how forcibly he has been able to distinguish, in two representative types of the Buddhist saint, the intense energy of the promulgator, and the immobility and abstract contemplation of the philosopher who seeks Nirvāna in oblivion of earthly interest and passions; but his genius can only be measured aright by a study of the great series of kakémonos representing the five hundred disciples of S'ākyamuni, which are yet preserved in the temple of Tōfukuji. Here the artist's strength had full play, and achieved a veritable triumph in the striking individuality he has stamped upon each of the multitude of figures, while preserving the common link of intellectual dignity that binds them together as the Arhat, or "the men who merit worship." Besides these truly grand creations may be mentioned the "Nirvāna of S'ākyamuni" (dated in 1408) and the "Thirty-three forms of Kwanyin" at the same temple; the Mandjus'ri and Samantabhadra, and "The going forth of S'ākyamuni from the Mountains," kept in the temple of Daikō-in at Nagoya; and several other compositions belonging to the temple of Yutenji at Mégorō. The list of his existing paintings is probably a long one, for his masterpieces have been too highly prized to share in the destruction and dispersion that has befallen the works of men of the second rank.

Chō Densu had many followers, but the school soon fell into the ancient groove, and although it numbered in later times a goodly list of clever calligraphists and accomplished colourists, not one appears to have earned the right to range himself

<sup>1</sup> Densu is a priestly title.





## PLATE 8.

### ARHAT.

BRITISH MUSEUM COLLECTION (No. 3).

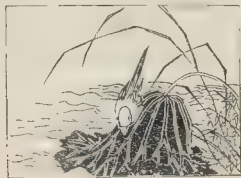
From a painting on silk by MEICHÔ (1352—1427). Size of original,  $37\frac{1}{2} \times 15\frac{1}{2}$  inches. Buddhist School.

THE Sanskrit title Arhat or Arhân (Jap. Rakan) originally signified "Meritorious," "Worthy," or "Deserving of Worship," and was also used to indicate a grade of saintship ranking next below that of a Buddha. It is popularly applied to the renowned apostles of the Faith, of whom are recognized three groups, of Sixteen, Five hundred, and Twelve hundred. The inner circle, at first sixteen in number, but afterwards increased to eighteen by the Chinese under the Ming dynasty, probably included only the immediate disciples of S'âkyamuni; there are few of these, however, who can now be identified with certainty. The larger group of "Five hundred" is almost as familiar as that of the "Sixteen," and many portraiture of the entire assemblage, in sculpture and painting, are still preserved in the temples of China and Japan.

In Japanese pictures the head of the Arhat is always encircled with a transparent nimbus, but this attribute is inconstant in Chinese paintings, and is said to have been invariably absent in the Indian representations.

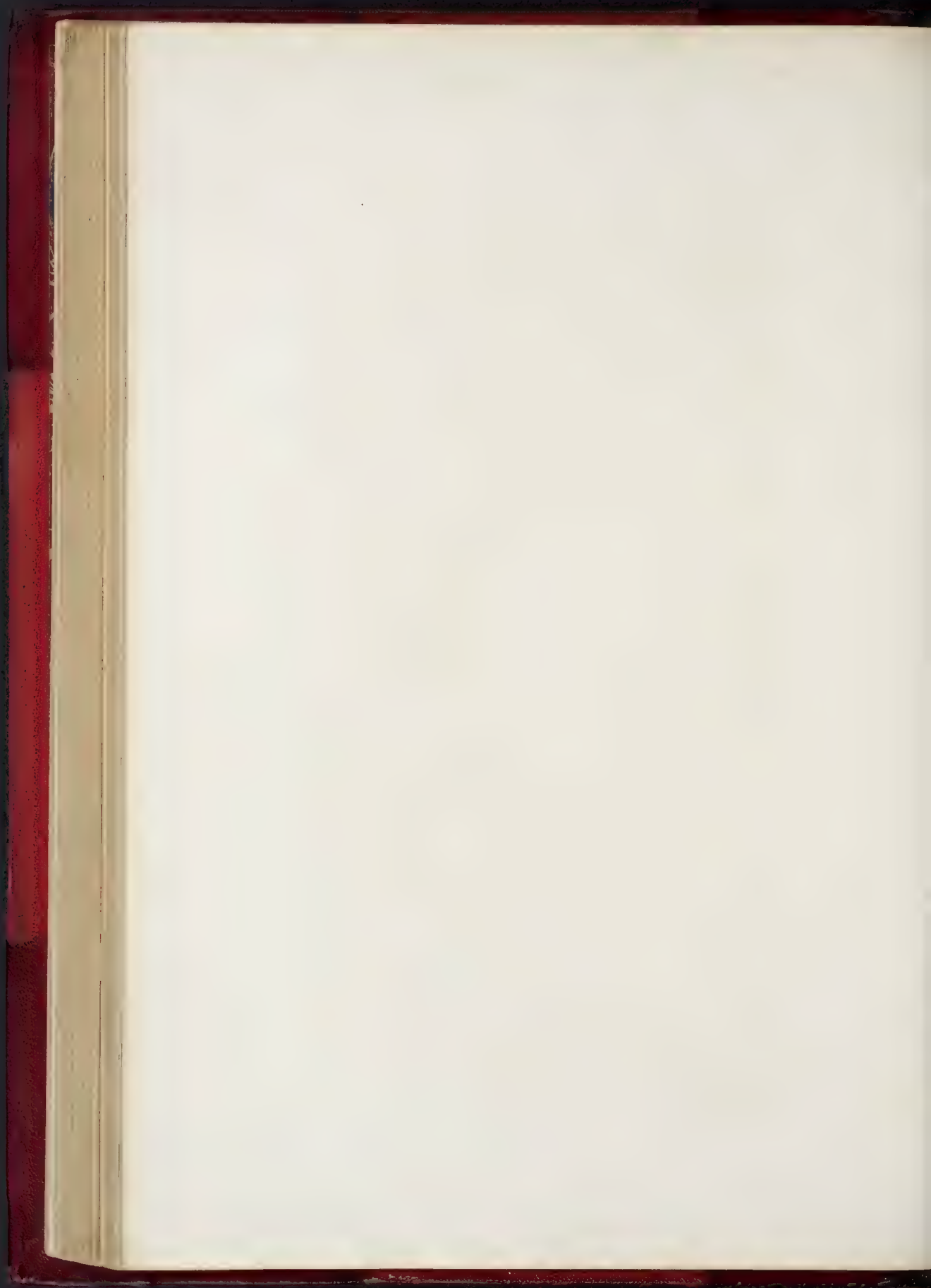
An illustrated list of the "Sixteen" will be found in the Catalogue of the British Museum Collection. See also plate 9.

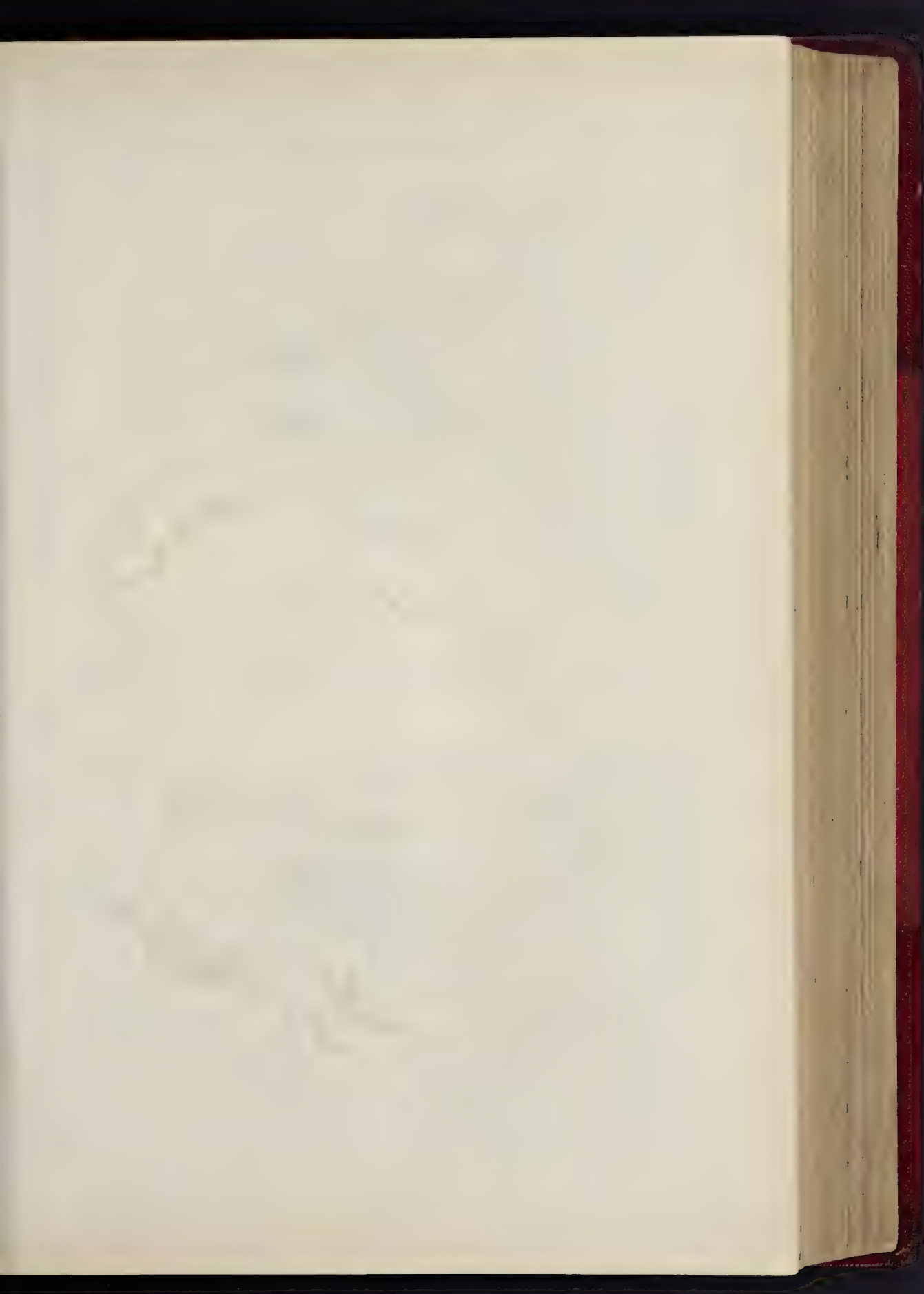
WILHELM GREVE, Berlin, Chromolith.











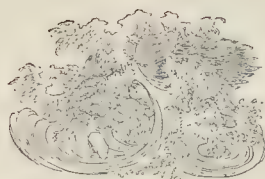


PLATE 9.

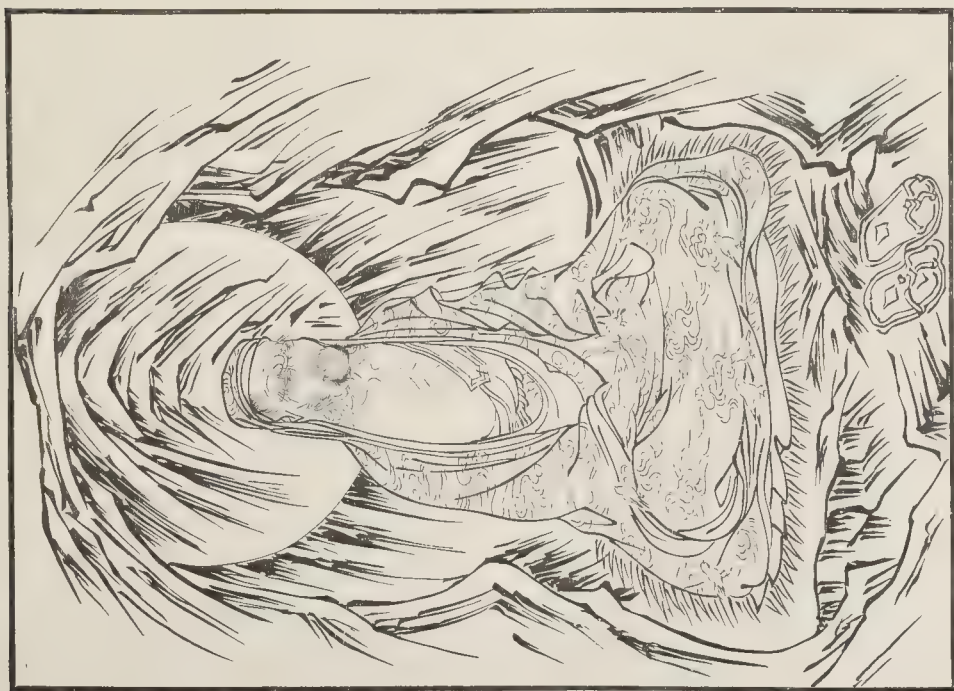
ARHATS. BHADRA AND PANTHAKA.

FROM paintings by MEICHŌ, engraved in the *Wa-Kan mei-hitsu gwa-gei*. Buddhist School. Fifteenth century.

See description of plate 8.









# PLATE 10.

## AMITÂBHA.

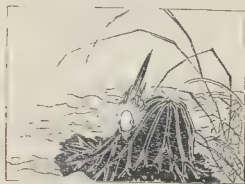
BRITISH MUSEUM COLLECTION (No. 5).

From a painting on silk by the ABBOT OF ZÔJÛI (early part of nineteenth century). Size of original, 35 x 16½ inches.  
Buddhist School.

The style of the work is that of the later and more elaborate manner of the school.

THE worship of **Amitâbha** (Jap. Amida), the most widely revered of the Buddhist divinities both in China and Japan, dates only from about 300 A.D., and is said to be an invention of the Mahâyâna school. It is not referred to by Fahien or Hiouen Tshang, nor is it known to Southern Buddhism, and the popularity of the god in China is probably due to Kumarayapa, who came to the Middle Kingdom by way of Thibet in 405 A.D. (See Eitel, 'Handbook of Chinese Buddhism.') He is supposed to preside with Kwanyin over the Paradise in the West. The figure here represented appears in the *Butsu zô zû-i* as one of the nine forms of Amida, and is distinguished from the associated images by the positions of the hands and fingers.

WILHELM GREVE, Berlin, Chromolith.









by the side of the master. His style, indeed, was closely imitated by Kan Densu, Kazuyuki, Chōson, and others of his pupils, but his creative spirit died with him.

The more important and more general movement was accomplished somewhat later, and culminated in the almost complete triumph of the Chinese art of the Sung and Yüen dynasties. The Japanese were certainly indebted to Korean intercourse for their first introduction to the arts and sciences of the neighbouring continent, and many important branches of the arts in Japan received their early development from the labour and example of Korean immigrants; but it was from the Chinese that the painters have learned the most important elements of their craft. Nanriu, the first pictorial artist in Japan of whom any record is preserved, was a native of China, and the names of the famous masters of the T'ang dynasty, whose works gave direction to the genius of Kanaoka, are even now as familiar to the educated Japanese as the story of Jingō Kōgō and the Korean conquest. Moreover, although many Korean painters settled in Japan, and many Korean pictures must have been introduced before the ninth century, neither the men nor the works appear to have exercised any permanent influence upon the art of the country; while, on the other hand, there have been few Japanese painters of note who were not proud to register themselves as followers of one or more of the T'ang, Sung, or Yüen masters of the Middle Kingdom.

The naturalization of the *Kara-yé riū*, or Chinese school, may be said to have been completed in the time of Kosé no Kanaoka; but, although the curious fictions relating to the power of this master in the secular branches of his art, together with the existing proofs of his genius in the form of Buddhist pictures, make it probable that the early non-Buddhistic drawings in the Chinese style equalled or even surpassed the most admired works of later times, it is doubtful whether any authentic examples now remain to demonstrate the fact. For long after his death, painting remained a favourite accomplishment of sovereigns, priests, and courtiers, and works of the highest order of merit were produced in the styles of the Buddhist and Yamato schools; but unfortunately the pure Chinese manner fell into a secondary position, until Kawo and his contemporaries of the fourteenth century drew the attention of their countrymen to an unstudied phase of the pictorial art of the Middle Kingdom.

The revival took a definite form in the early part of the fifteenth century. At this time a priest of Kioto, named Jōsetsu, a profound admirer of the works of the Chinese masters of the Sung and Yüen dynasties, established at the temple of Sōkokuji, in the imperial city, a monastic academy for the promulgation of their teachings, and grouped around him a body of pupils who were destined to initiate a new departure in the art history of their country. Little is known of the painter, and it is even uncertain whether he was of Japanese or Chinese birth. According to some authorities he came from China and settled in Japan in the period Ōyei (1394—1428); while others claim him as a native of the province of Kiushiu. His

paintings, moreover, are now as rare as those of Kanaoka, and the few remaining examples of his handiwork scarcely define his artistic status; but it is upon his success as a teacher that his claims upon posterity must chiefly rest, for amongst the pupils said to have issued from his *atelier*, are the founders of three out of the four schools which monopolized the attention of the artistic world down to the middle of the last century—Shiübun, Sesshiū, and Kano Masanobu.

The *Honchō Gwashi* states that he was noted for pictures of landscape, figures, flowers, and birds. "His style resembles that of Bayen (Ma Yüen), Kakei (Hia Kwei), Mokkei (Muh Ki), and Giokkan (Yuh Kien) of the So (Sung), and Ganki (Ngan Hwui) of the Gen (Yüen) dynasty. The ancient masters of Japan never studied the works of these periods; the first to do so was Jōsetsu, and he became deeply learned in the art."

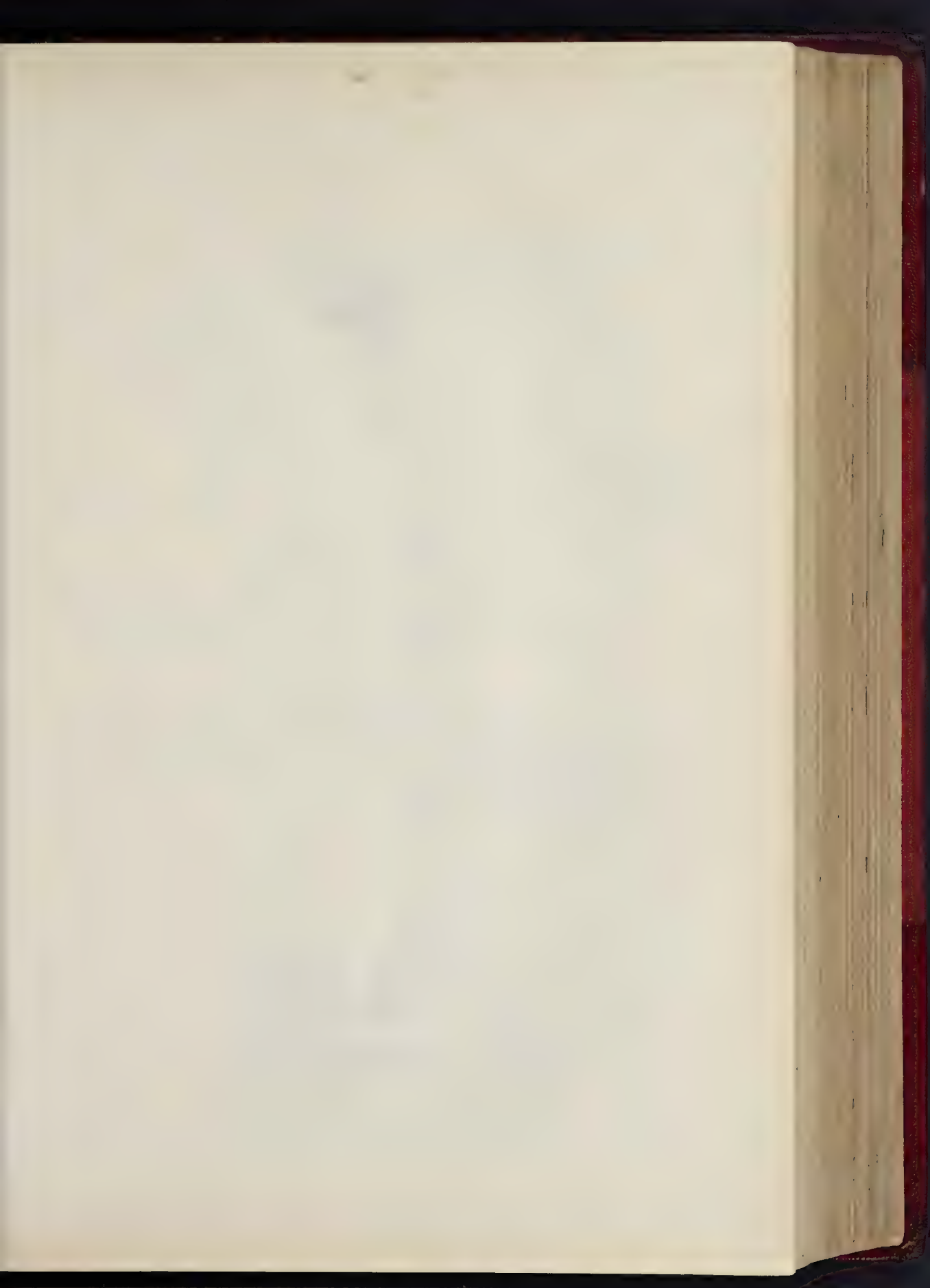
Jōsetsu did not stand alone as an apostle of pure Chinese art, for amongst his contemporaries a Chinese immigrant named Shiübun, who was adopted into the family of Soga, of Hida province, and became known as Soga Shiübun or Tōjin (Chinese) Shiübun, won a position amongst the greatest painters of the Chinese school, and Zéan, a priest of the temple of Sōkokuji, left a reputation of scarcely inferior degree.

The actual leadership of the revived academy, however, was destined to fall upon Jōsetsu's favourite pupil, Shiübun (whose name must not be confused with that of his Chinese predecessor). Like his instructor, Shiübun fixed his abode in the temple of Sōkokuji, where he held the clerical rank of *Tosu*. The *Honchō Gwashi* states that he also bore the name of Shuniku, and used a seal bearing the characters "Yekkei Shiübun;" Yekkei being a place near the temple Veigenji, in the province of Ōmi, where he once resided. "His pictures represented landscape, figures, flowers, and birds, and were sketched in ink or lightly coloured after the rules of Bakagan.<sup>2</sup> He was versed in the most profound principles of Mokkei and Giokkan, and had perfected his studies under Jōsetsu. He never painted in the Yamato style."

"In modern times the followers of Sesshiū, Oguri, and Kano used Shiübun as a ladder by means of which they might reach the altitude of the So and Gen (Sung and Yüen) dynasties."

It is not easy to overpraise the qualities which appear in the pictures of Shiübun, even when exemplified in such idealized landscapes as that engraved in plate 13. He possessed in an eminent degree that quality of "power" which appeared to characterize so many of the early masters, as distinguished from their followers of the last two centuries, and which enforces our admiration in spite of the wide departures from European canons that their works display. Like Sesshiū, Masanobu, Motonobu, Soga Jasoku, and a few others who flourished within the same cycle, he could suggest colour in monochrome, and chiaroscuro without a true shadow. His landscapes often present visions of a strange beauty with their vast breadth, bold foregrounds, and

<sup>2</sup> An abbreviation of the names Bayen, Kakei, and Ganki (Ma Yüen, Hia Kwei, and Ngan Hwui, the famous Chinese artists previously referred to).





PLATES 11 and 12.

SCENES FROM THE "NOCTURNAL JOURNEY OF THE DEMON LEGION."

From an ancient roll (fifteenth century?) of the Tosa School. Engraved after pictures in the *Kiyô-gwa yen*.

THE roll, which is of great length, represents in panoramic form a wild and irregular procession of a horde of goblins, for whose comically grotesque figures the artist appears to have ransacked all the commonplaces of domestic, sacred, and legendary lore. The spirits of darkness are seen giving vent to their diabolical exuberance of energy by a thousand reckless tricks and travesties, till (Plate 11) the van of the troop, arriving within sight of the dazzling beams of the rising sun, disperse in confusion to seek the more congenial gloom of hell.

A copy of the original makimono is included in the British Museum Collection, No. 262.





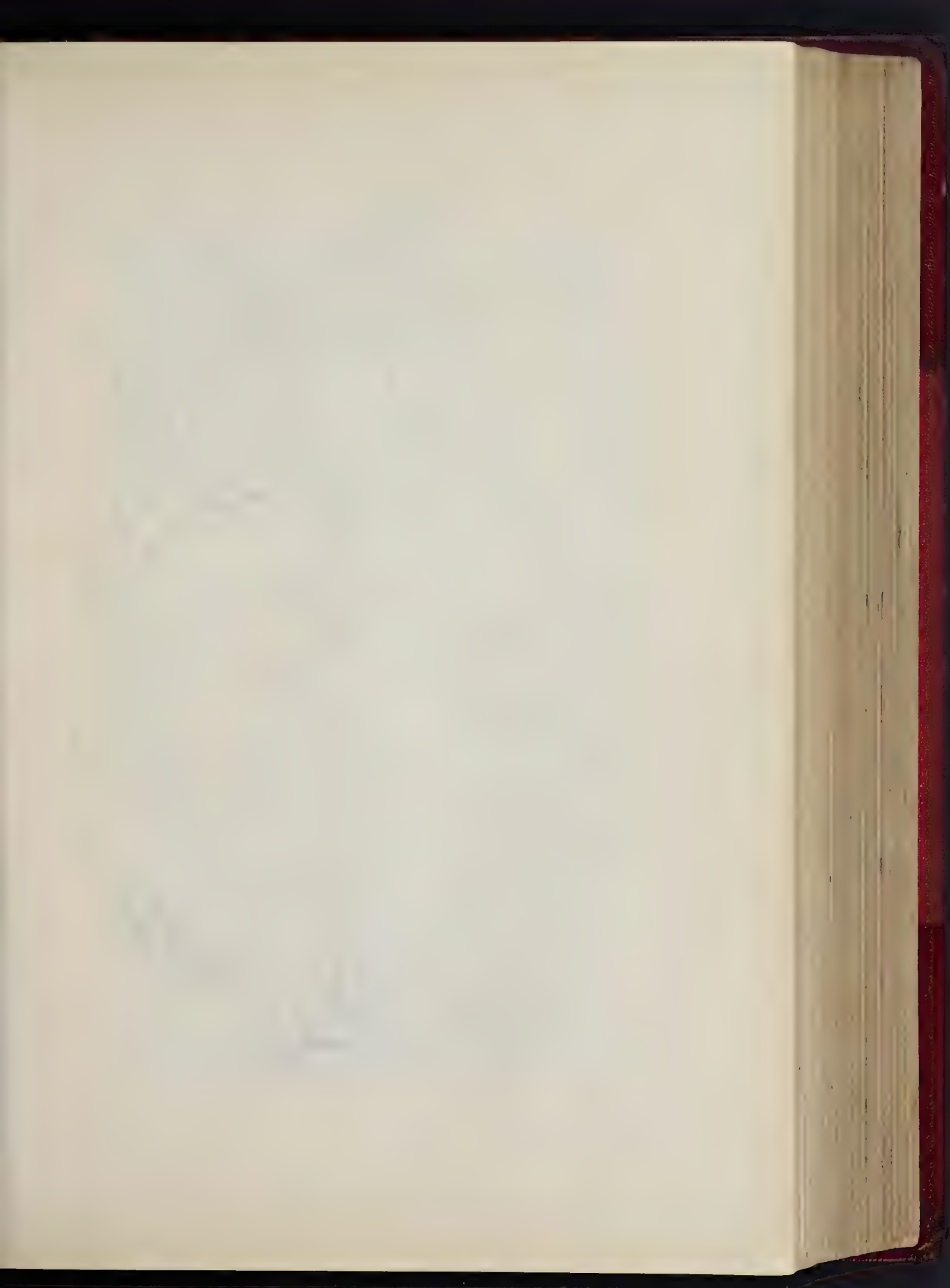














### PLATE 13.

#### RAIKŌ AND HIS COMRADES BEFORE THE DEMON ROBBER.

BRITISH MUSEUM COLLECTION (No. 403).

From a painting of the Tosa School. Seventeenth century.

THE picture is one of a long series of illustrations representing the adventures of Minamoto no Yorimitsu, or Raikō, a Court noble of the tenth and eleventh centuries, in his expedition against the Demon Robber, Shiuten Dōji.

The story of the Shiuten Dōji has been told with many valuable annotations by Mr. F. V. Dickens in the "Transactions of the Asiatic Society" for 1884, and previously in outline by Mr. Griffis ("Mikado's Empire"), Mr. Pfoundes ("A Budget of Japanese Notes"), and Dr. Junker ("Japanische Thee-Geschichten"); and the Catalogue of the British Museum Collection includes a descriptive account of the entire series of drawings from which the original of this plate has been selected for reproduction.

In the picture before us, the knights having gained admission to the Ogre's stronghold in the guise of travelling priests, are seated before the Robber Chief, who for the nonce assumes the aspect of a gigantic Chinese boy, and is now beginning to succumb to the copious libations of drugged *saké* with which he has been plied by his guests. A demon retainer is performing a comic dance for the amusement of the company.

The perspective of the scene is "parallel," and the building is represented roofless, in order to expose the interior of the apartment in which the orgie is going on. Attention may also be directed to the startling experiments in the colouring of the piece, and to the absence of any indication of chiaroscuro.

WILHELM GREVE, Berlin, chromolith.









melting distances, and his figures, although not academical in our sense of the term, were marked by a nobility and grace that reflected in every line the cultivation of the painter and scholar.



Fig. 17. Falcon and Egret. From a picture by Soga Chokuan (16th century). From the *É-hon té kagami*. Chinese School.

His fame attracted many followers, amongst whom Keishōki, Jasoku, Sōtan, and Nōami stand in prominent relief. Soga Jasoku, who is not unworthily represented on plate 16, was a landscape painter of extraordinary ability, and in fact may almost be placed by the side of Shūbun himself in this branch of his art. Keishōki,

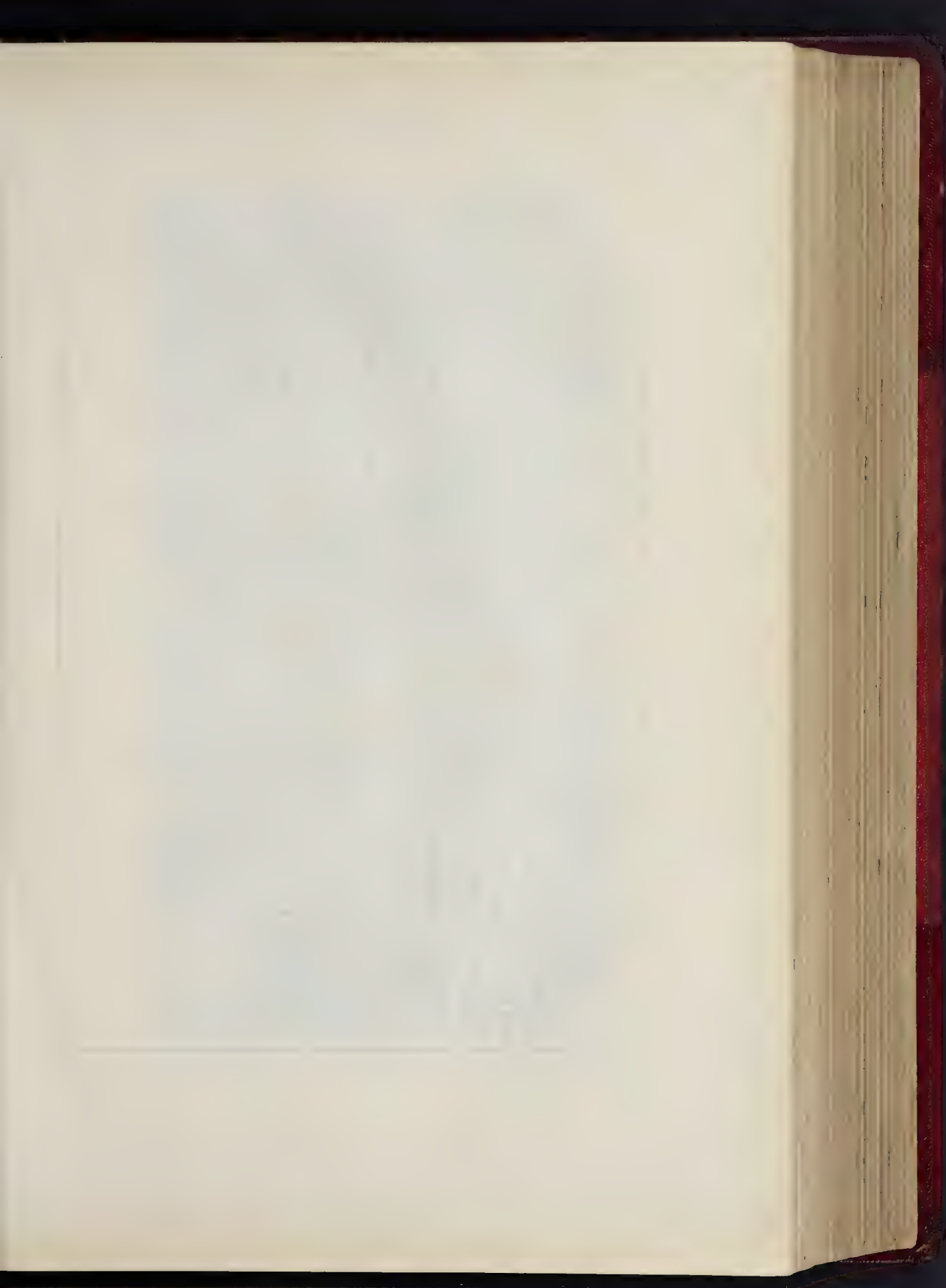
one of whose works is in the collection of Mr. Ernest Hart, was also a great artist, although a degree below Shiübun and Jasoku in boldness of conception; but Nōami, a retainer of the Shogun and a celebrated connoisseur of paintings, is considered to deserve a place amongst the greatest monochrome masters. The paintings of Oguri Sōtan are very rare, but it is said that he followed closely in the footsteps of Muh-ki, Yuh-kien, and other masters of the Sung dynasty. The cock engraved on plate 14 is an example of his skill in the delineation of animal life. Chiuan or Bonshi, a contemporary of Shiübun, may be also noted as a vigorous artist in the freehand style, who left many spirited monochrome sketches after the manner of Muh-ki.

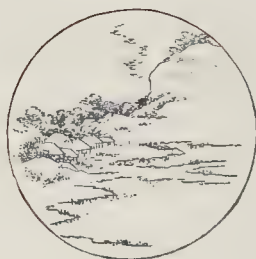
Jasoku and Nōami both left descendants who upheld the honour of the names, and with whom the best days of the academy drew to a close; Gensen, Sōyō, Shōjō, and the two Chokuans (father and son) represent successive generations of the Soga line, and Geiami and Sōami, the son and grandson of Nōami, served the school nobly in their several periods. A hawk by the elder Chokuhan is engraved in fig. 17, and a striking landscape by Sōami is included in the British Museum collection.

Under the Ming dynasty in China pictorial art began to languish, and the loss of power made steady progress as years passed away, despite the redeeming feature of an earnest effort at naturalism in portraiture (see Chinese section). Two characters that had arisen in the previous dynasties assumed an undesirable prominence; one of these consisted in the use of a brilliancy of colouring that contrasted strongly with the simplicity prevailing in the best works of the older painters; the other, an invention of literary men, was characterized by a calligraphic draughtsmanship in which resemblance to nature was of minor importance, but which derived its value rather from the celebrity, scholastic or otherwise, of the author than from any intrinsic pictorial merits. This latter manner underwent various modifications, and became known as the Southern School, to distinguish it from the older style, which was entitled that of the North.

The decorative style was successfully imitated by a Japanese painter, named Yanagisawa Kiyen or Riurikiō, who flourished in the middle of the eighteenth century. He was a colourist of remarkable skill, and has also left some talented drawings in the simpler manner. He bestowed minute care upon the preparation of his pigments, and, as a result, many of his pictures have passed through upwards of a century without suffering the loss of a particle of their original freshness and brilliancy. The British Museum collection embraces good specimens of his work. In more recent times the members of one of the branches of the Kano line have adopted the ornate style, but without any advantage to the reputation of their academy.

The manner of the Southern Chinese school was introduced into Japan in the seventeenth century by a Chinese priest named Moküan, and later by some political refugees who came over from China shortly after the time of Riurikiō. During the present century it became popular with a certain class of connoisseurs under the name of *Bunjūn-gwa*, or literary man's pictures, a term afterwards made to include drawings which did not belong to the new Chinese fashion.





**PLATE 14.**

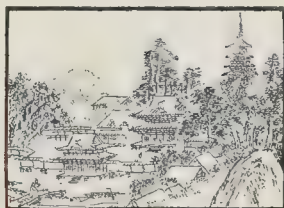
**CHINESE LANDSCAPE.**

BRITISH MUSEUM COLLECTION (No. 601).

From a monochrome sketch on paper by SHIOBUN. Chinese School. Fifteenth century.

Size of original,  $26\frac{1}{2} \times 14\frac{1}{8}$  inches.

THIS is a good example of the idealized Chinese scenery which impressed so powerfully the imaginations of the Japanese masters of the fifteenth and sixteenth centuries. The original picture is much stained and cracked by exposure, and the defects have unfortunately been exaggerated in the process of photography.









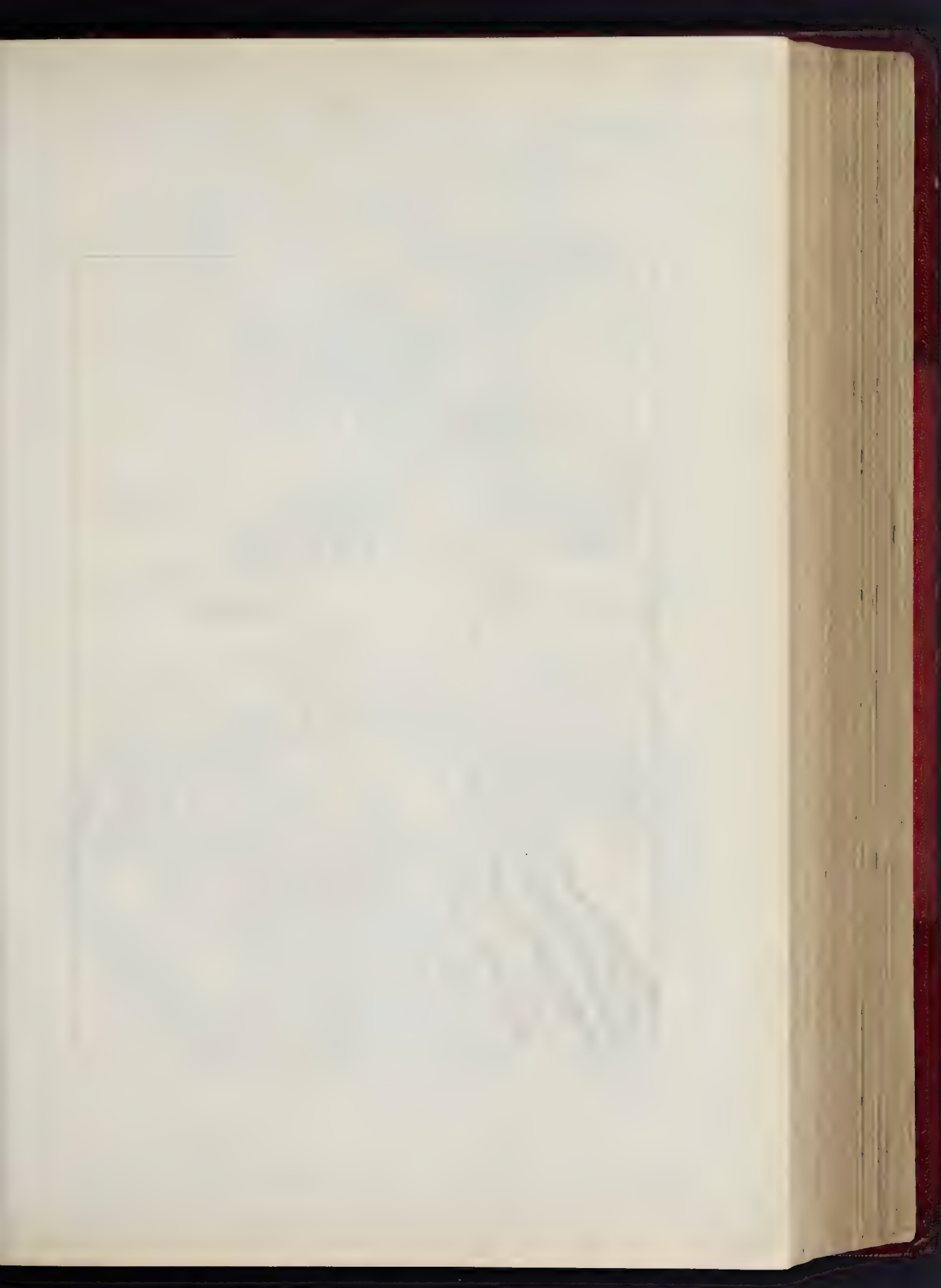




PLATE 15.

1. COCK.

From a painting by OGURI SÔTAN, engraved in the *É-hon té-kagami*. Chinese School. Fifteenth century.

2. CHINESE PRIEST ON MULE.

From a painting by SHIUTOKU, engraved in the *É-hon té-kagami*. Sesshiû School. Fifteenth century.







小栗宗丹壺







# PLATE 16.

## LANDSCAPES.

BRITISH MUSEUM COLLECTION (No. 862).

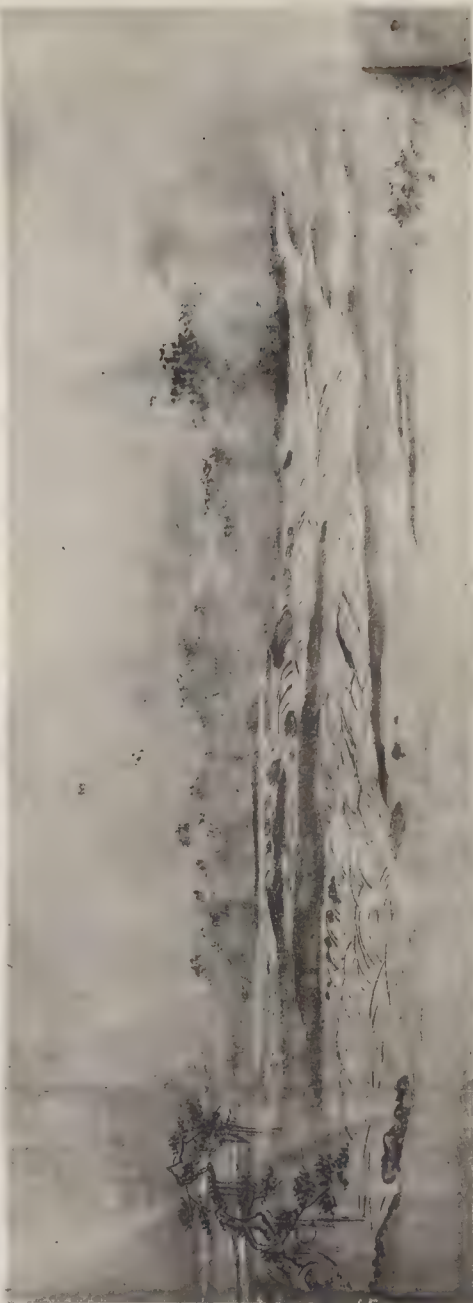
From a roll (paper) painted in monochrome by SOGA JASOKU. Fifteenth century. Chinese School.

Size of original, 14 in. x 7½ in.

THE original roll represents a continuous panorama of wild and picturesque scenery, sketched with remarkable power. An appended note signed by Kano Yasunobu runs as follows: "This is a genuine drawing by Soga, possessing life, motion, and beauty. Those who admire the work as I do, will recognize the correctness of my words."









Amongst the Chinese immigrants who settled in Japan after the middle of the eighteenth century, the best known were Ifukiu, Chinnanpin, Sōshigan, and Hōsaiyen. Chinnanpin or Nanpin Chinsen was a merchant who appears to have won his reputation chiefly by clever copies and adaptations of the works of abler painters amongst his countrymen. He was, at any rate, an artist of only mediocre ability; but he nevertheless secured some clever pupils in Nagasaki, one of whom, Yuihi, greatly excelled his master. Ifukiu, whose pictures are in considerable request, is best known by rapidly sketched landscapes in the manner of the Southern School, in which he was rivalled by one of his pupils named Taigadō. Sōshigan was noted for paintings of landscapes, flowers, and birds, and his pupil Sōshisēki is well known as the author of the *Sōshisēki gwa-fu* (1762-71), which included some of the earliest book colour-prints published in Japan. Lastly, Hōsaiyen excelled in freehanded monochrome sketches of birds and flowers.

A contemporary of these men, named Buson or Sha-Buson, was one of the most original painters of his time. He is said to have followed the style of the Yüen and Ming dynasties, but his landscapes have a charm of wild grace peculiarly their own. Some of his best paintings are preserved in the temple of Kinkakuji, Kioto, and a good copy from one of his pictures may be seen in the British Museum. According to the *Gwa-jō Yōriaku* he died at the age of sixty-three, in the period of Temmei (1781—1789). His pupil Gekkei or Goshun, who afterwards attached himself to the school of Ōkio, was a prominent figure at the beginning of the naturalistic era.

The SESSHŪ SCHOOL was developed contemporaneously with the school of Shūbun, and preceded that of the Kanos. Sesshū, a scion of the noble family of Ota, was born at Akabama, in the province of Bichiu, in 1420. At the age of twelve or thirteen he was placed under the instruction of the abbot of the temple of Hōfukuji, but his artistic predilections led him to neglect the prescribed course of religious training. It is said that on one occasion he was tied to a pillar of the temple in punishment for his idleness, and when the priest came to set him free he was startled to see a number of rats at the feet of the prisoner. The good man ran to drive away the intruders, and found that they were pictures that the little artist, using his toe for a pencil and his tears for ink, had drawn upon the floor. Some versions of the story tell that the pictorial creations were so life-like that they actually scampered away when the priest drew near.

From this time his talent was recognized, and he was permitted to follow the bent of his genius during the completion of his priestly course. Somewhat later he became a pupil of Jōsetsu, in Sōkokuji, and under his teaching acquired the manner which brings even his latest works into close association with those of Shūbun and certain other artists of the same period.

In the period Kanshō (1460—1466), after he had passed the meridian of life, he determined to visit China, to study there the works of the old masters, and the picturesque scenery that had given inspiration to their brushes. On his arrival he

attached himself to a temple of the Tien-tai sect, and sought a teacher amongst the noted artists of the time, but as he found none who realized his ideal he resolved—to use his own expression—to turn for instruction to the lessons afforded by the landscape beauties of the country. He painted many pictures during his stay, including some reminiscences of Japan, and at length his fame reached the ears of the Emperor.



Fig. 18. Sesshiu and the Pictured Rats. From a drawing by Nishigawa Sukenobu, engraved in the *E-hon Yamato hiji*.

It is regarded as one of the most signal honours ever paid to Japanese art that Sesshiu received a command to paint a picture for the embellishment of an apartment in the Imperial palace of China. After his return to Japan in 1469, he lived in the temple of Unkokuji (whence the name of Unkoku adopted by himself and many of his pupils and followers), and founded the school that bears his name, and from which issued many great painters. He continued his work until an advanced age, and so







PLATE 17.

CHINESE LANDSCAPE.

From a picture by SESHŪ (1421—1507), engraved in the *Wa-Kan mei-hitsu gwa-hō*.

DRAGON.

From a picture by SESHŪ (end of sixteenth century?), engraved in the *Wa-Kan mei-hitsu gwa-yei*. Sesshū School.

For an account of the Dragon, as represented in Sinico-Japanese Art, see the Catalogue of the British Museum Collection, page 48. The design here reproduced may be compared with the Chinese pictures engraved in plates 74 and 75.



雲村



雲村







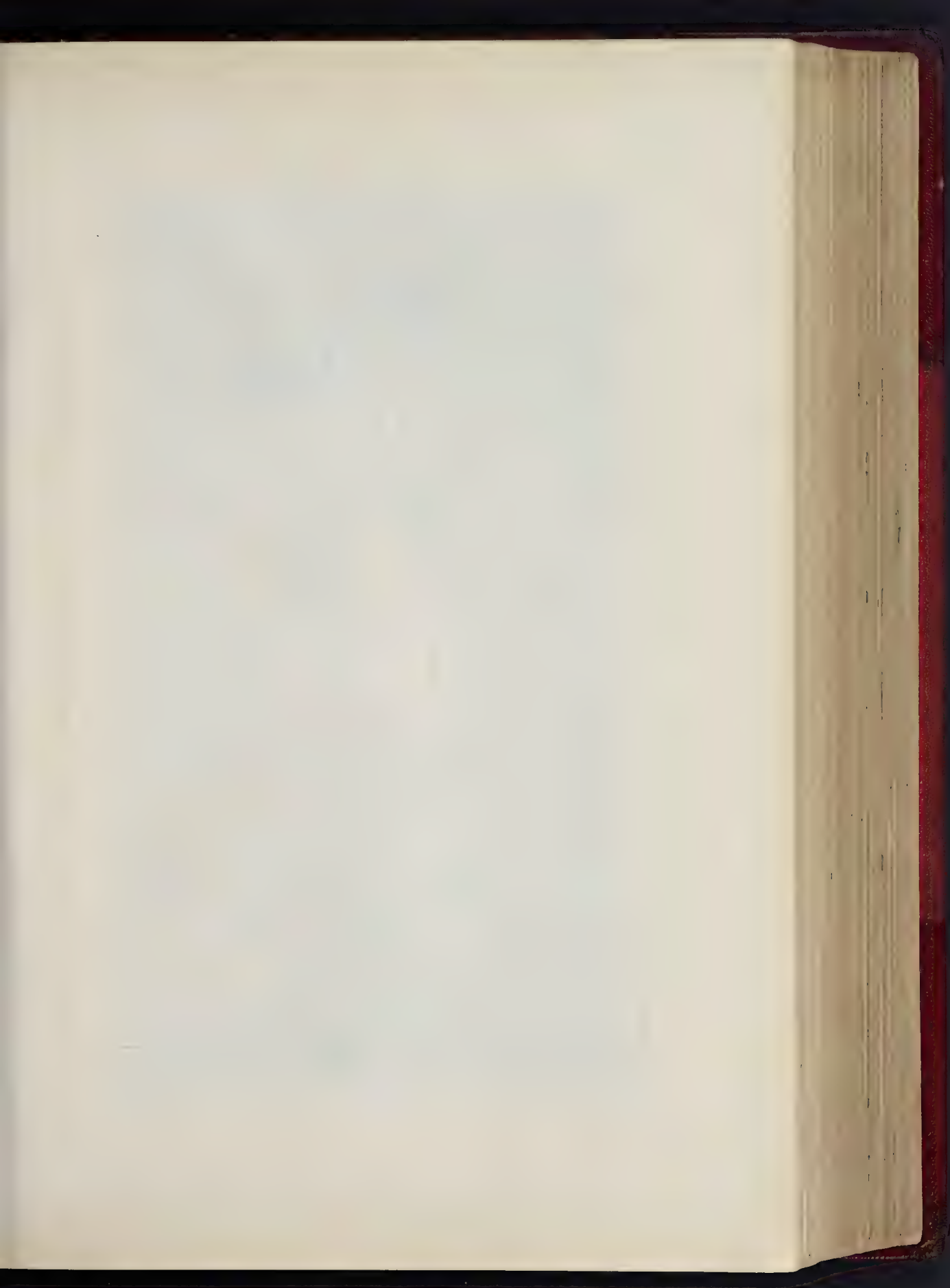




PLATE 18.

PORTRAIT OF VIMALAKÎRTI.

BRITISH MUSEUM COLLECTION (No. 1207).

From a painting on silk attributed to SHIÜGETSU. Fifteenth century. Sesshiü School. Size of original,  
 $44\frac{3}{4} \times 23\frac{5}{8}$  inches.

VIMALAKÎRTI (Jap. Yuima Kôji) was a famous Indian priest, a native of Vâis'âli, said to have been a contemporary of S'âkyamuni, and to have visited China.

WILHELM GREVE, Berlin, chromolith.









unimpaired were his powers that some of his most valued pictures were drawn after he had entered his ninth decade. A set of three kakémonos in the British Museum collection, painted in his eighty-second year, show no indication of enfeeblement of mind or hand. He died in 1507, at the age of eighty-seven.

The *Honchō gwashi* testifies in great detail to the range of his genius. "His skill was the gift of nature: for he did not follow in the footsteps of the ancients, but developed a style peculiar to himself. His power was greatest in landscape, after which he excelled most in figures, then in flowers and birds; and he was, moreover, skilful in the delineation of oxen, horses, dragons, and tigers. In figure drawing he completed his outline with a single stroke of the brush, and of this manner of sketching he is considered the originator. He preferred to paint in monochrome, and rarely made use of colours. . . Before commencing a picture he was accustomed to play an air upon the flute or to repeat a verse of poetry, and then attacked his task with the vigour of a dragon refreshed by contact with its native element."

Although Sesshiū was one of the giants of Japanese pictorial art, his works will rarely appeal at once to the imagination of the European critic. Despite his assertion that the scenery of nature was his final teacher, the principles of his art were identical in all essential points with those of the Chinese; but in landscape painting the fire of his genius was too intense to be concealed by the veil of conventionality. The power of composition, the vigour of touch, and the majestic realization of space and atmosphere in his half-idealized scenery, summed up all that was greatest in the older Sinico-Japanese art, and these qualities were enhanced by evidences of local study that are seldom perceptible in the works of his successors. His noble creations are understood by his countrymen, and it is the highest praise to admit that the works fully justify the tribute they have won from every successive generation of connoisseurs. It is in some respects unfortunate that their quality cannot be illustrated by reference to parallel features in the achievements of European artists, but the points of contact between the older phases of Japanese art and the art of Europe are rarely sufficient to make a comparison other than narrow and misleading. The landscape painting of Sesshiū is least of all susceptible of such treatment. In portraits, however, he has perhaps scarcely reached the level attained by his pupil Shiūgetsu, and in the other motives of his brush he fails to rise above the stars of the Kano school, Motonobu and Tanyu. His sovereignty is confined to the realm of landscape alone.

It is hardly necessary to say that his greatest masterpieces must be sought in Japan; but the British Museum collection contains some good examples of his pencil. One of these, a large Chinese landscape sketched with a free brush and lightly tinted with colour, is especially characteristic, but must not only be seen but carefully studied before it can be appreciated. Besides this work are a smaller landscape of fine composition; a kakémono, presented by Mr. Franks, representing Hotei<sup>3</sup> surrounded

<sup>3</sup> The fat priest who appears in the group of the Shichifukujin, or Seven Gods of Good Fortune. See British Museum Catalogue.

by a cluster of infant playfellows; a less striking sketch of S'akyamuni issuing from the mountains;<sup>4</sup> and lastly, a set of three kakémonos, painted in 1502, bearing designs of the Buddhistic tiger and dragon (see fig. 15), and a central figure of a Chinese sage; there is also an old copy of a roll by the master, illustrating the modes of arranging flowers in vases, and a comparatively modern copy of a famous monochrome drawing of the Peerless Mountain.

It is much to be regretted that the peculiar tint assumed by the paper upon which the works are painted has made it impossible to obtain a satisfactory photograph for reproduction—a difficulty which has arisen in many other cases, and has greatly embarrassed the selection of specimens for illustrating this volume.

Of the pupils of Sesshiū, the greatest were Shiūgetsu, one of whose works is copied on plate 18, Sesson (see plate 17), and Shiūtoku (see plate 15). Amongst later followers of the school may be mentioned Tōgan, Riōkai, and Yamada Dōan; but after the end of the sixteenth century the school can scarcely be considered to have any further existence. Keishōki, who has been mentioned as a follower of Shiūbun, is by some authorities referred to the Sesshiū School.

The KANO SCHOOL—the last of the branches of the fifteenth-century revival of the Chinese manner—had for its first master Kano Masanobu, who was the son of a retainer of the Shōgun Yoshinori, named Kano-no-suké Munéshigé, known as a painter of landscape. Masanobu was born at Odawara, in the province of Sagami, about 1423,<sup>5</sup> and is said to have studied painting at first under his father, and subsequently with Shiūbun, Oguri Sōtan, and, according to some authorities, with Jōsetsu. His ability appears to have been very inadequately recognized for many years, until about 1469, when Sesshiū, who had just returned from China, was struck by one of his pictures, and took an opportunity of bringing him under the notice of the Shōgun Yoshimasa. It happened that Oguri Sōtan who died about this time, had left unfinished an important decorative painting upon the ceiling of the temple of Kinkakuji, in Kyoto, and Masanobu was selected, upon Sesshiū's recommendation, to complete the work. As much of the result as time has spared may still be seen. It is interesting as one of the earliest examples of pictorial decoration upon a gilded ground, and the effect must have been gorgeous before the influences of exposure had wrought destruction. At any rate, the work was highly esteemed at the time, and constituted the foundation of Masanobu's reputation. He died about 1520, leaving two sons who afterwards became famous under the names of Motonobu and Yukinobu (or Utanosuké). Besides the appellation of Masanobu, he had borne in his youth that of Sukékiyō,

<sup>4</sup> The painting bears the inscription, "Drawn by Sesshiū, the head of the priests of Thien T'sung, in the Mountain of Sze Ming," and was hence painted after the artist's return from China.

<sup>5</sup> This date is given on the authority of the *Manpō zen shō*, but there is some doubt as to its correctness. The *Gwako sen-ran* states that he died at the age of ninety-seven.





PLATE 19.

CHINESE LANDSCAPE.

BRITISH MUSEUM COLLECTION (No. 1251).

From a painting on paper attributed to KANO MASANOBU. Sixteenth century. Size of original,  $24\frac{3}{4} \times 13\frac{1}{8}$  inches.

WITHERBY & Co, London, chromolith.









and in his later years became known as Yūsei. He received from the Shōgun the titles of Echizen no Kami and Hōgen.<sup>6</sup>

His style in the delineation of landscape, birds, and flowers is said to resemble that of Oguri Sōtan; his figures were modelled upon those of the Sung artist Lū Kiai, and, like his descendants, he occasionally painted in the Yamato style. As a landscape painter he belongs to the first rank; but the establishment of the school which bears his name was really the work of his eldest son Motonobu, by whose wider fame his memory has been so far eclipsed that full justice has scarcely been rendered to his work. Plate 19 will convey some idea of his manner.



Fig. 19. The Rambles of Motonobu. From a drawing by Nishigawa Sukénobu, engraved in the *É-hon Yamato hiji*.

Kano Motonobu, the actual head of the school, was born in 1476. Of his early life and education little can be ascertained, but it is said that many years of his youth were spent in Bohemian rambles through the country, with empty purse, and encumbered only by a change of clothing and the necessary implements of his craft; stopping to sketch whatever pleased his eye, and paying his way with the produce of his brush.

<sup>6</sup> Hōgen was originally a title of priestly rank, but at a later period the Shōguns were in the habit of conferring it upon noted artists and physicians. Hōin and Hokkiō are other grades of the rank.

For a long time he worked in poverty and almost in obscurity, but his genius at length asserted itself, and honours began to fall upon him. He was selected to paint the fans of which periodical offerings were made to the Emperor and Shōgun. Many of his pictures were sent to China, and a celebrated painter of that country was so impressed by their power, that he wrote to the artist that he would fain become his pupil. The famous metal-worker Gotō Yūjō, the Benvenuto Cellini of his age, with whom he contracted an intimate friendship, adopted his designs in the engraving of sword ornaments. Lastly, to crown his rewards, Mitsushigé, the head of the Tosa academy, bestowed upon him the hand of his daughter, herself an artist of no small talent; and Motonobu passed the remainder of his life in the midst of all the happiness that sympathetic companionship and well-earned fame could bestow. He died in 1559, at the advanced age of eighty-three.

The name by which he is most commonly known was that belonging to the most active period of his life. In his youth he was called Oinosuké and Shirojiro, and after his retirement he took the name of Yeisen. He is frequently referred to as "Kohōgen," or the "Old Hōgen."

His most characteristic paintings were marked by an extraordinary calligraphic force which owed little to mechanical finish or decorative effect. They were for the most part sketches in monochrome, like that engraved in plate 43, or accentuated by a light colouring; but he was a remarkable eclectic in art, making use of every style as it seemed most fitted for his purpose. Hence his works display all varieties of touch and colouring, from the most dashing sketch in the running style (Sō) to the most delicately finished and highly coloured pictures in the manner of the Yamato School. Save in the last, however, his drawings betray everywhere the powerful influence of the Sung and Yüen masters, of whom he was a profound admirer.

It is difficult to say in what motives he chiefly excelled. His landscapes were mostly transcripts of Chinese scenery, which must have been self-evolved or adapted from the works of others, for he had never left the shores of Japan; but their elements, artificial as they often were, displayed such a perfect command of brush, and arranged themselves into so grandly picturesque a whole, that it is easy to conceive, and even to share the influence of the charm they have to this day exercised upon the most highly cultured minds of Japan. His figures equally fail to meet our academical theories, but none the less bear unmistakable evidence of the quality of their creator. It is impossible to mistake even his roughest sketch for the work of a common hand; but brilliant as are the achievements of his pencil, it is impossible not to believe that he might have erected a far more glorious and universal monument to his fame had his hand been guided by the traditions of the Italy of his own day, instead of those borrowed from the vanished dynasties of China.

According to his biographers, he adopted for his models in landscape the Chinese painters Ma Yüen, Hia Kwei, Muh-ki, Yuh Kien, Shun Kū, and Tsz' Chao; in







PLATE 20.

THE RISHI CHUNG-LI K'ÜAN.

BRITISH MUSEUM COLLECTION (No. 1252).

From a picture on paper painted in monochrome by KANO MOTONOBU (1477—1559). Size of original,  $26\frac{1}{2} \times 12\frac{3}{8}$  in.

A GOOD example of the calligraphic style of the artist. The picture has been engraved in the *Wa-Kan mei-gwa yen*.

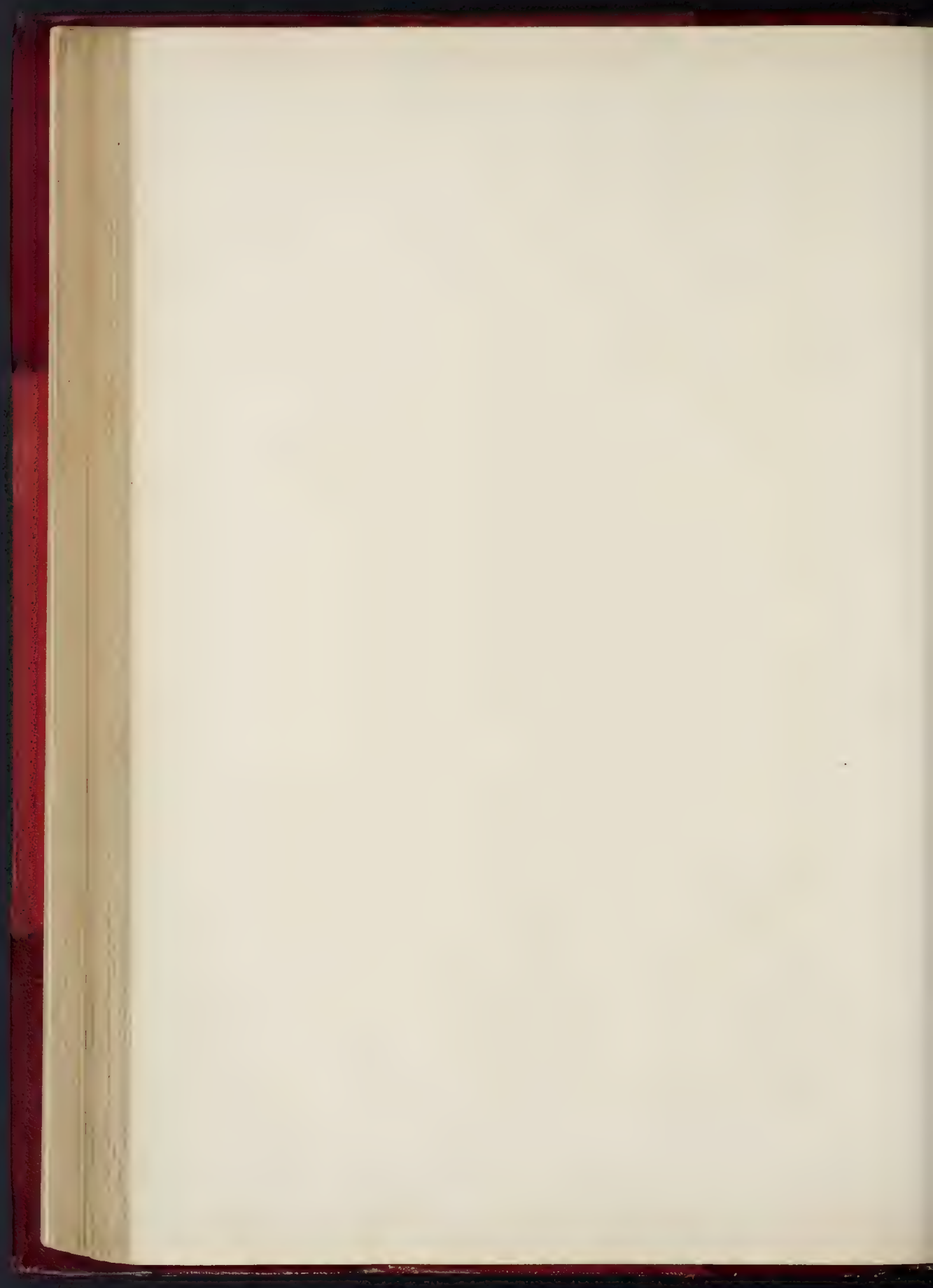
Chung-li K'üan (Jap. Shōriken), described by Mayers as the first and greatest in the category of the Eight Immortals, is said to have flourished during the Chow dynasty. A long narration of his miraculous birth and supernatural gifts and achievements is contained in the *Ressen zen den*, but will scarcely justify quotation, as the ingenuity of the story is less remarkable than its extravagance and scarcely greater than its veracity.

His attribute is a sword, which on occasion served as a raft to bear him upon the water. He must not be mistaken for Lü Tung-pin, his pupil, who is also distinguished by a similar weapon. A figure with like characteristics also appears under the name of Kwoh Yüen (Jap. Katsugen).

For an account of the Rishis, as illustrated in Chinese and Japanese art, see Catalogue of British Museum Collection.











## PLATE 21.

### 1. THE THREE LAUGHERS.

From a picture by KANO MOTONOBU, engraved in the *Wa-kan mei-hitsu gwa-yei*. Kano School. Sixteenth century.

THE story illustrated is that of a famous Chinese philosopher who had retired from active life, vowing never to pass again the confines of his insular retreat. On one occasion, however, after receiving a visit from two old comrades, and making merry with them in true Chinese style, he was beguiled, while dazed with arguments and repeated cups of wine, into crossing the bridge that linked him with the outer world. The moment chosen by the artist is that in which the two guests, having achieved their object, are laughing at their forsworn friend, and he, taken by surprise, is fain to join in their merriment.

A somewhat different treatment of the subject by the same artist has been presented to the British Museum Collection by Mr. Franks (No. 1260).

### 2. HOTEI.

From a picture by KANO MOTONOBU, engraved in the *É-lon te-kagami*.

HOTEI is one of the personages of the popular group of Divinities known by the title of "Shichi-fuku-jin," or "Seven Gods of Prosperity."

He is generally understood to have been a Chinese priest of the tenth century, remembered for his fatness, his love of children, and especially for always carrying a large cloth bag, from which his name (*ho-tei*, cloth bag) is derived. According to the *É-lon Ko-ji dan*, he was accustomed to go into the streets to play with children, he could sleep in the snow, never allowed water to touch his body, and had the power of infallibly predicting future events. On these accounts the people marvelled at him, and paid him great respect. The same authority states that his selection as one of the gods of good fortune was due to his merry looks, his fondness for children, and his resemblance to Daikoku.

The legends attached to his name are very similar to those narrated of many Taoist Rishis, but his claim to a position as a divinity appears to be due to the view enunciated in the *Butsu-sō dzu-i*, and other works, that he was an incarnation of Miroku Bosatsu (Māitrēya), the Messiah of the Buddhists, in which capacity his image has long been worshipped in Chinese temples.

Innumerable pictures of Hotei, by Japanese artists, are in existence, some dating from the fifteenth century, and these were probably preceded by Chinese originals; but he rarely appears in the true *Butsu-yé*, although his image is sometimes seen in miniature household shrines (*Butsu-dan*) and in temples.

The popular estimate of Hotei is less that of a god than of a merry old fellow, with some supernatural attributes, whose heart still retains a boyish freshness that leads him to share with zest the merry sports of children. The little urchins, who cluster around him, claim him as their own, and do not hesitate to take liberties with their big playmate. His bag, which always has a bolster-like roundness, is put to many uses—it may be a bed upon which the owner can spread his fat limbs, a receptacle for the symbolical objects called the Takara-mono or Precious Things, or a trap for little boys and girls, who are enticed inside to see the wonderful things it is supposed to contain, and are then imprisoned until they can beg their way out; but whatever its original purpose, it is always as inseparable from Hotei as are his fair round stomach and double chin.

In pictures, and sometimes in carvings, he is associated with a number of children, in Chinese dress, in full tide of fun around him. He is, indeed, the special patron of children, and, unlike Jurōjin and Fukurokuju, neither assumes an irksome stateliness, nor carries any disagreeably suggestive marks of learning, to alloy the enjoyment of his little flock. A minor attribute is a fan of the ancient Chinese form, and occasionally this is replaced by a Sacred Gem. (British Museum Catalogue, p. 37.)

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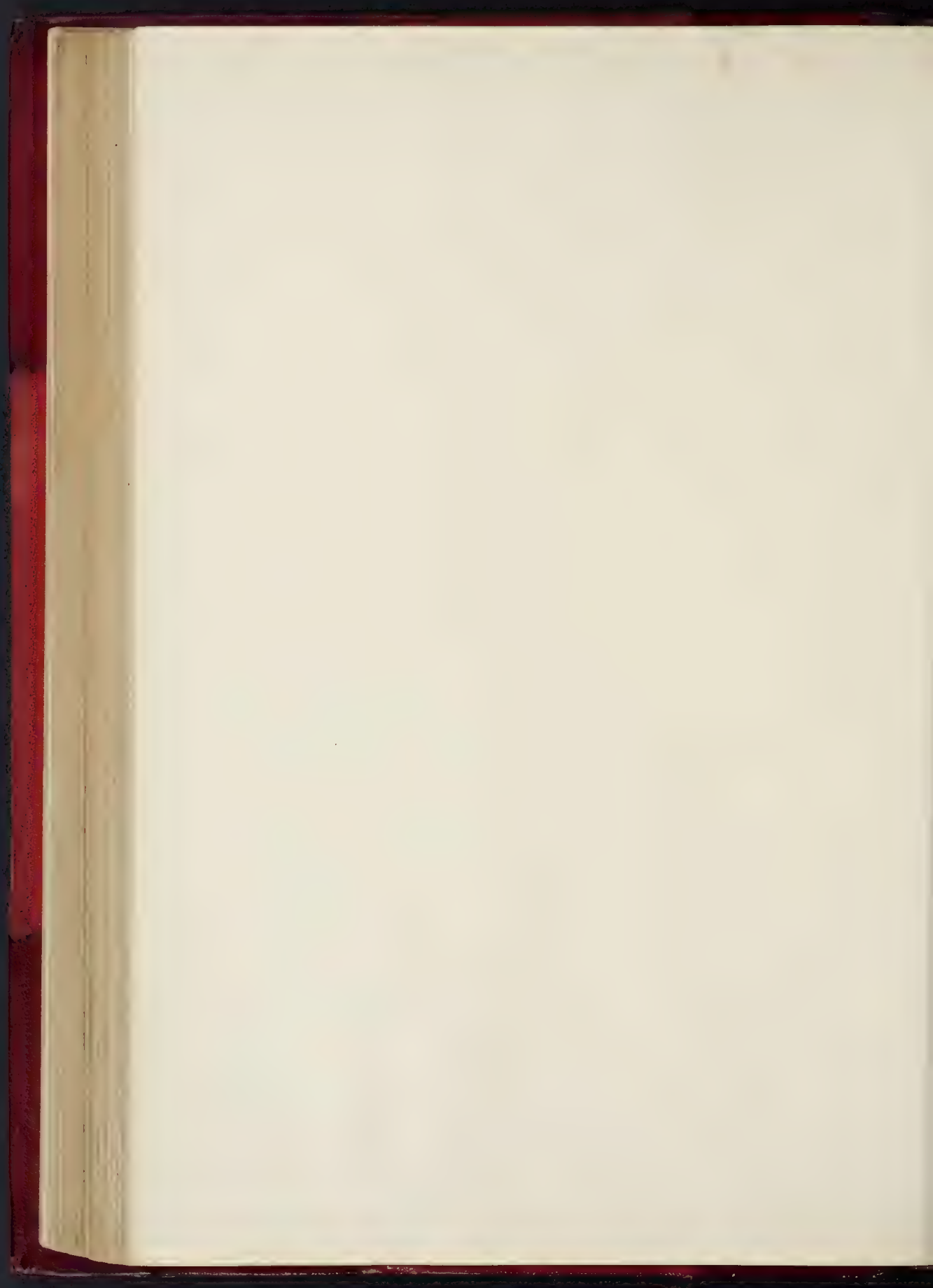


常溪三咏

古法眼筆



陶淵明  
惠遠  
陸修靜





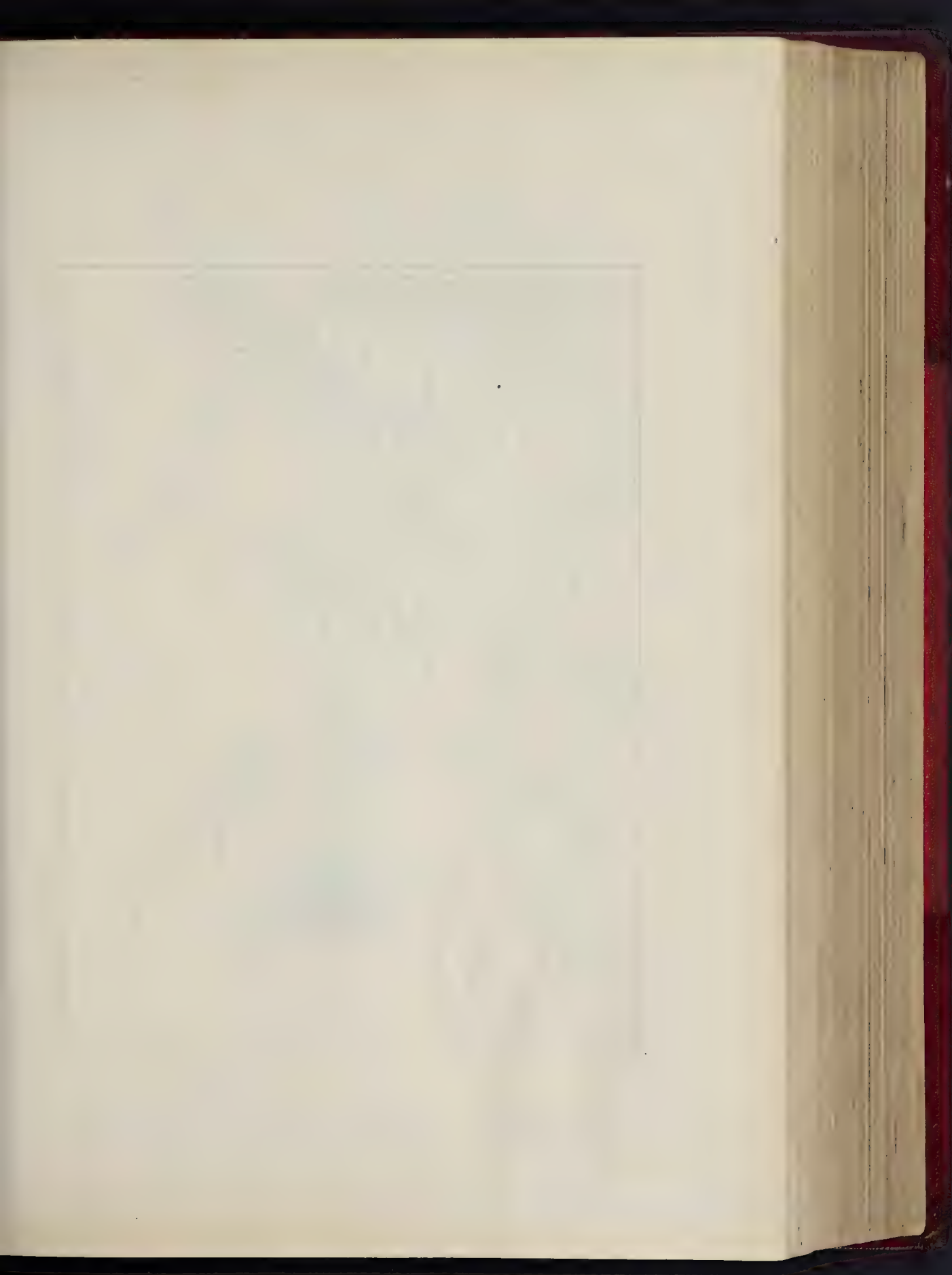


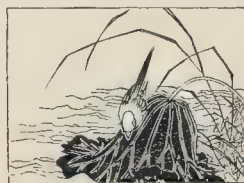


PLATE 22.

RIVER SCENE.

From a picture by KANO MOTONOBU, engraved in the *Wa-Kan mei-hitsu gwa-hō*. Sixteenth century.

Compare with Plate 50.





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birds and flowers he followed Chao Chang, Ma Yüen, and Shun Kû; his colouring was in the style of Ma Yüen, Hia Kwei, Lü Kiai, and Ngan Hwui, and he occasionally imitated Nobuzané and Tosa Mitsunobu in the Yamato manner. The Japanese compare him with the famous Chinese calligraphist of the fourth century, Wang Hi-che, who was not regarded as decidedly superior to certain of his rivals in any single style of writing, but was pre-eminent by virtue of the high level of excellence he attained in all the various sections of the art.

His works are still numerous in Japan, and his different manners are well shown in easily accessible specimens in Kioto and elsewhere; such as the screen at Tōji, representing an incident in the wars of the Gen and Hei; the ceiling decorations of Kenchōji near Kamakura, and of Sengen at Shidzuoka; and other pictures upon slides and panels at the temples of Chion-in, Kotaiji, and Ginkakuji (Kioto). Many precious examples are also included in private collections. The British Museum contains specimens of his more rapid style in birds and flowers, landscape and figures (one of which is reproduced in plate 20), and an exquisitely delicate picture of a hawk and sparrow after the manner of the Yamato School. Mr. Ernest Hart is the possessor of a vigorous representation of the Rishi Tekkai, bearing the seal of Motonobu (plate 69); and the motives of the artist may be studied in many of the albums of woodcuts published in the last century (see plates 21, and 22).

Motonobu's only rival was his younger brother Utanosuké or Yukinobu, whose painting bore no small resemblance to his own. He had three sons named Yūsetsu, Suyéyori and Shinshō, and many pupils, amongst whom may be mentioned his son-in-law Yōsetsu; his nephew Giokuraku, whose works are often mistaken for those of the master; Kimura Nagamitsu, who was noted for "life-like portraits;" and Genya, who painted large pictures, somewhat like those of Yeitoku.

Yūsetsu, the eldest son of Motonobu, died young. Suyéyori also died before his father, and is best remembered as a painter of fan mounts, in which speciality he was succeeded by his son Shinshō. Shōyei, who died at the age of eighty, between 1573 and 1592, approached his father more nearly in longevity than talent. It was, however, through him that the line was perpetuated. He left four sons and several pupils. His chief follower was a reputed descendant of Sesshiū named Haségawa Tōhaku, the author of many large and powerful pictures somewhat after the style of Motonobu, and whose son Kiuzō became a distinguished painter in the early part of the seventeenth century.

The names of pupils and descendants now succeeded in such profusion that a complete enumeration would be as formidable as Homer's Catalogue of Ships. It will be necessary to select a few of the most representative, referring the readers who are interested in the completion of the list to the Catalogue of the British Museum Collection.

Of the four sons of Shōyei the greatest was Yeitoku, whose large mural designs are amongst the most striking and decorative productions of the school. He died at

the age of forty-eight, in 1578, leaving two sons, Takanobu and Mitsunobu, and two notable pupils, Kimura Sanraku (afterwards his son-in-law), and Kaihoku Yūshō. Sanraku shared with Yeitoku the favour of Taikō Hidéyoshi, and stands equally high as



Fig. 20. The Rishi Li Tieh-kwai despatching his Spirit to the Mountain of the Immortals. From a picture by Kano Tanyu. Kano School, 17th century. From the *Wa-kan meihitsu gwa yet*.

a painter. He died in 1635, at the age of seventy-seven; but some of his genius reappeared in his son (or son-in-law) Sansetsu. All of these painters are represented in the British Museum collection; a roll depicting the hero Asaina's triumphs in Hades, by Sanraku, and some monochromes by Sansetsu, being amongst the gems of the Kano

section. It may be remarked that Sanraku's pictures of Asaina bear considerable resemblance to certain works of the Popular school, which was founded by his contemporary Iwasa Matahei.



Fig. 21. Chinese Boys quarrelling. From a painting by Kano Naonobu. Kano School, 17th century. From the *Wa-kan meihitsu gwa hō*.

The line of Mitsunobu was a brief one, but that of Takanobu has continued to the present day. The sons of the latter, Tanyu, Naonobu, and Yasunobu, erected a landmark in the art of the seventeenth century. The greatest of the three was Tanyu,



whose works almost equal those of Motonobu in technique, and perhaps take a higher place in point of originality. His style resembled that of his famous ancestor only in the variety of sources from which it was drawn, and, in fact, approached more nearly



Fig. 22. The Drunken Philosopher. From a picture by Kano Shiushin. Kano School, 18th century. From the *Wa-kan mei gwa yen*.

to the manner of Sesshiu than to that of Motonobu. Like Sesshiu he was a daring and successful impressionist, but he occasionally reduced his suggestions of scenery to an apparently chaotic assemblage of blotches that could only be solved into order by the most powerful exercise of imagination; apart from these feats, however, he







PLATE 23.

CHINESE LANDSCAPE.

From a picture by KANO TANYU, engraved in wood from a cut in the *Wa-Kan mei-hitsu gwa-yei*.

Kano School. Seventeenth century.













PLATE 24.

CHINESE LANDSCAPE. AGRICULTURAL SCENE.

BRITISH MUSEUM COLLECTION (No. 1573).

From a screen painting on paper by KANO YASUNOBU (1612—1685). Size of original, 71 × 147 inches.

THIS, like the view in plate 14, is one of the ideal compositions in which the Kano artists appear to have revelled. Motonobu, Naonobu, and several other painters of the school have also left pictures illustrative of Chinese agriculture.

The outlines of the picture are freely sketched in ink, and the local tints are indicated by light washes of colour. This style of colouring, the "*Usu-saishiki*" of the Japanese, was more in favour with the classical schools than with the Yamato-Tosa painters.



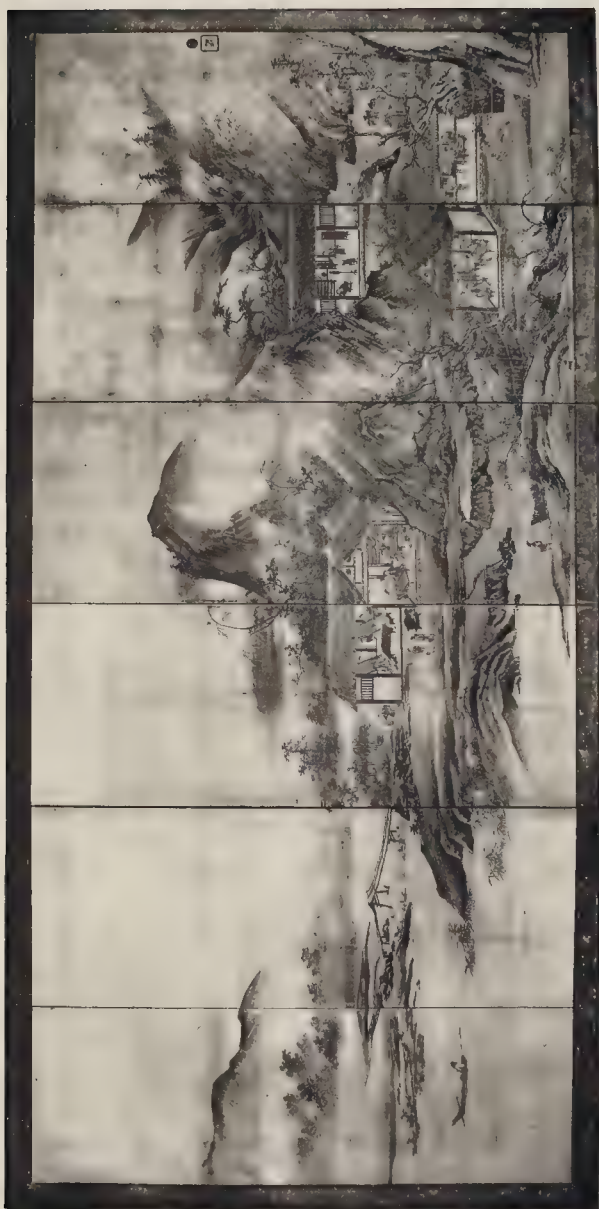










PLATE 25.

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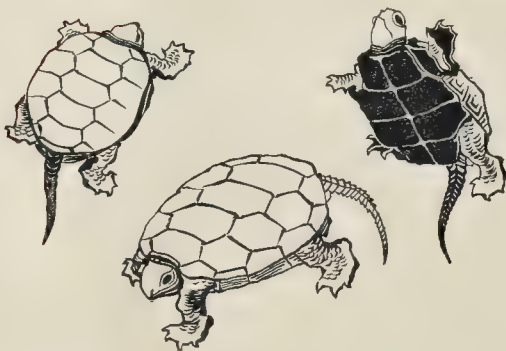
1. SWALLOW AND WILLOW-TREE.

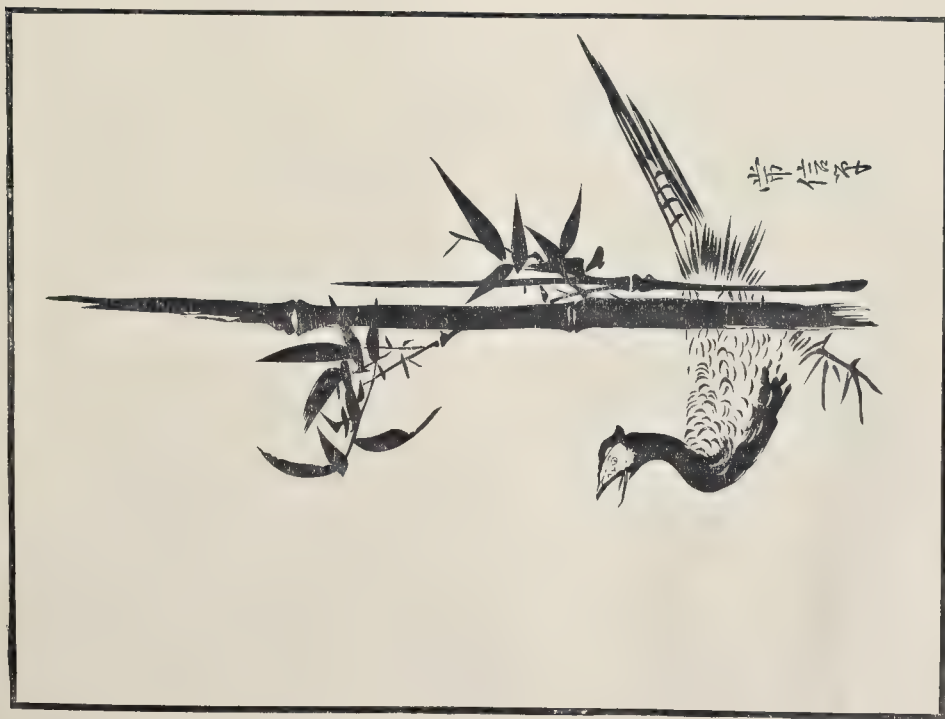
From a picture by KANO TANYU, engraved in the *Wa-Kan mei-hitsu gwa-yei*. Kano School. Seventeenth century.

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2. PHEASANT AND BAMBOO.

From a picture by KANO TSUNÉNOBU, engraved in the *Wa-Kan mei-hitsu gwa-yei*. Kano School. Seventeenth century.









was an artist of astonishing vigour and versatility. He attacked every motive, from caricatures to Buddhist gods, and displayed in all he touched a fertility of invention and vigour of design that appears to have exhausted the higher capabilities of the school, for after him we meet with talent and industry, but never with genius. He died in 1674, at the age of seventy-three.



Fig. 23. Landscape: Rain Scene. From a monochrome sketch by Kano Tanyu in the Ernest Hart Collection.

Amongst his most noted works were the portraits of the abdicated Emperor, and of the priest Jiyé Daishi (the latter of which is still preserved at the temple of Jigendo at Uyéno); and a series of Chinese sages painted to decorate the sliding panels of the Imperial palace. These latter shared the fate of their predecessors by Kanaoka and Tsunétaka, but roughly engraved copies have been preserved in the *Manpō Zenshō*. A large portrait of the goddess Kwanyin, a pair of falcons, a dragon, and a pair of impressionistic landscapes in the British Museum are unquestionable originals.

His brothers Naonobu (Shumé) and Yasunobu (or the "Old Yeishin") also contributed nobly to the credit of the school, although they must be estimated below Tanyu. Many of the landscapes of Yasunobu (see plate 24) were superb compositions, and a gigantic "Nirvāna of S'ākyamuni" in the temple of Gokokuji, Tokio, is still regarded as one of the lions of the district. He died in 1685, at the age of seventy-three. Naonobu followed the style of his brother with great success, but died in 1650, at the comparatively early age of forty-seven. The principal branch of the family was continued through his son Tsunénobu; Tanshin and Tansetsu, the sons of Tanyu, and their descendants having failed to make any decided mark.

Amongst the followers of Tanyu may be noted Tangen and Morikagé, who became celebrated as ceramic decorators at Satsuma and Kaga respectively, Tsuruzawa Tanzan, and Tōun or Yékishin, who married the daughter of his teacher. Yasunobu also had many pupils, including Hanabusa Itchō, who became a distinguished leader of the

Popular school (see p. 63). Tsunénobu, the son of Naonobu, was one of the best painters of the latter part of the seventeenth century (1645—1713), and left many striking monochromes; but his works are tame and lacking in originality by the side of those of Tanyu. His chief contemporaries in the school were Yeino, the son or grandson of Sansetsu, and Tōshun or Yoshinobu, the son of Tōun, both of whom were artists of considerable power. The former was the author of the *Honchō Gwashi*, a useful but ill-arranged biographical list of painters which has been extensively quoted in this volume.

The eighteenth century was a period of decadence for the Kano as for the Chinese school. The most prominent members of the school were Shiushin (see fig. 22), his son Tenshin, and Michinobu or Yeisen in Hoin, the grandson of Tsunénobu, with whom the era now under notice may be considered to close.

Characteristic examples of all the painters just named may be seen in the British Museum collection.

It may be noted that the Kanos, like the higher grades of physicians, were all affiliated to the priesthood, shaving their heads in the ecclesiastical fashion, and receiving from the Shōgun investment with the honorific Buddhist titles of Hōin, Hōgen, and Hokkiō; but they had no clerical functions, and may be regarded as holding in some measure the same relation to the Buddhist establishment as that of the Abbé to the Roman Catholic Church in France. The Tosa artists engaged by the Shōgunate were exempt from any compulsory assumption of religious externals.

The YAMATO SCHOOL was still fortunate during the fifteenth century in numbering representatives of the lines of Takuma and Kosé, in Takuma Shōkei and Kosé Arishigé; as well as four members of the Shibas, a family which had not previously been distinguished in art,—Kanshin Hōgen, Sonkai Hōgen, Keishun Hōgen, and lastly, Rinken Hōgen, whose career extended into the sixteenth century. All of these painters were distinguished for their contributions to temple pictures, and may be regarded as adherents also of the Buddhist school. Of the Tosas the best known were Yukihiidé, Mitsuchika, Hirochika, and Mitsunobu. The last named, the son of Hirochika and grandson of Yukihiidé, was appointed to the office of Yédokoro in 1496, at the age of forty-two, and died, far advanced in years, in 1544. He is regarded as one of the greatest artists of his school, and it was from his time that the Tosas devoted their brushes more exclusively to non-Buddhistic motives. Of his works that still remain, most are characterized by great beauty of colouring. His portraits of the thirty-six famous poets at the temple of Tenjin Sama, Osaka, and at Kōtaiji, Kioto, are good specimens of his manner, but he is best known for illustrations of poems and romances, of which he left a considerable number. His son Mitsushigé, a contemporary of Kano Motonobu, ably sustained the reputation of the school, succeeding Mitsunobu as Yédokoro in 1532. The British Museum collection includes one of his pictures in the Yamato style, an attributed set of illustrations to the story of the "Shiūten

Dōji," which are strikingly vigorous in design and of great richness of colouring (see plate 12), and some portraits of horses in a style of monochrome that differs markedly from that of the schools of the Renaissance. The latter were apparently taken from nature, like the drawings of trained falcons which were also a favourite subject of the artists of the school, but although representing the action of the animal with the utmost fidelity, are incorrect in the rendering of anatomical forms. A roll of a somewhat earlier period treats the motive with even greater power, but with equal faultiness.

The most celebrated pupil of Mitsushigé was Iwasa Matahei, who is the reputed founder of the Popular schools (see p. 60).

The seventeenth century brought many good artists, but on the whole must be regarded as the commencement of a period of decadence. Hiromichi (1598—1670), the grandson of Mitsushigé, changed the name of Tosa for that of Sumiyoshi, and founded a new branch of the family, the name of Tosa being retained by the descendants of his brother Mitsunori (1582—1638). A set of three kakémonos in monochrome, by the former, of great delicacy of touch, will be found in the British Museum collection. His nephew Tosa Mitsuōki is highly esteemed for the exquisite minuteness of his execution, but was not pre-eminent in other respects.

The most noted pupils of the Tosas and Sumiyoshis in this period, like Iwasa Matahei, were seceders from the traditions and motives of the school. Sōtatsu, a pupil of Hiromichi, struck out an original manner which, perhaps, foreshadowed that of Kōrin; Kōyetsu became famous for his bold pictorial decoration of lacquer; and lastly, Ogata Kōrin (see p. 66), who probably derived instruction from both Sōtatsu and Kōyetsu, founded a new academy, but he is by some authorities claimed, together with Sōtatsu, as an offshoot of the Kano academy.

The most familiar name in the eighteenth century was that of Mitsuyoshi (1700—1772), the great-grandson of Mitsuōki, who ranks very high amongst his contemporaries, and as a colourist he is shown by some illustrations of the *Genji Monogatari*, in the British Museum collection, to be remarkable even amongst the many accomplished painters of his academy. He must be considered the last of his line in the period anterior to the Naturalistic school.

The second period in the history of the school cannot be accepted as one of progress, although the renown of the Kasugas was sustained for a time under Mitsunobu and Mitsushigé. With the later generations the drawing tended to become more formal and minute, and the colouring heavier; the conceptions, moreover, evidenced a falling off both in originality and grandeur, for which neither the microscopic pencil of Mitsuōki nor the charm of colour in the works of Mitsuyoshi could pretend to compensate.





Fig. 24. A Visit of Ceremony, From a picture attributed to Matahei (16th century). From the *Hengaku Kihan*.

## CHAPTER VI.



THE foundations of a new academy, destined to hold an important place in modern art, were laid in the latter part of the sixteenth century.

The art motives of the schools of painting in existence before the sixteenth century seldom included any but an incidental reference to the actual life of the dwellings, streets, and pleasure resorts of the great cities; but so inexhaustible a field of ideas could not always remain untilled. The earliest attempt to found a Popular School was due to Iwasa Matahei, the first painter who made a speciality of Ukiyō-yé ("worldly" or popular pictures), and an *alumnus* of the most formal and aristocratic academy in the country.

Matahei, a son of a follower of the Regent Nobunaga, named Araki Tsu no Kami, who was forced to commit *harakiri* in 1579 for rebellion, was a pupil of the Tosa school, and appears to have been thoroughly grounded in the art lessons of his academy; but near the close of the sixteenth century he began to devote his brush to the delineation of caricatures and scenes of ordinary life. It is difficult to form an opinion of his ability and influence, for the available biographical details are as scanty as the existing examples of his handiwork. We are, indeed, almost forced by lack of original material to study the earliest phase of the Popular school in the productions of the Ukiyō-yé artists of a hundred years later. The "Ono no Komachi," by Matahei, in the British Museum collection, merely shows that his manner of drawing and colouring resembled that of the Tosa line; but fig. 25, from a picture in the possession of Mr. Ernest Hart, supports the statement made



by native writers, that the Popular drawings of the end of the seventeenth century, to which reference will presently be made, were a reversion to the manner inaugurated by Matahei. Fig. 24 is a copy from a painting attributed to the same artist, but is of very doubtful authenticity.



Fig. 25. From a painting by Matahei, in the Ernest Hart Collection (16th century).

As a caricaturist his reputation has been handed down very unworthily, by rough sketches called *Ōtsu-yé*, specimens of which are still to be obtained at Ōtsu, near Kioto, and are said to represent his manner. They have, however, little claim to notice beyond that accorded by their assumed descent. One of the most frequently repeated motives in this curious phase of art is a devil in the attire of a travelling priest, going through the ceremonials of his calling with a pious unction that might excite the jealousy of an orthodox member of the church. It is said that the design has descended from Matahei himself.

Matahei left no successor to maintain the effects of his precedent, and his death was followed by a long hiatus in the history of the budding academy. It was not until the last quarter of the seventeenth century that attention was again drawn to

the possibilities of a special section of pictorial art that deserved the name of a "Popular School."

At this time a painter named Hishigawa Moronobu, or Kichibei, a native of Hoda, in Boshu, born about 1646, who is said to have been originally a designer for embroideries and dyed robes, undertook to build up anew the fallen school of Matahei. Gifted with a vigorous and original pencil, a rare judgment in colour, keen powers of observation, and untiring industry, he could not fail to attract notice, and his success was rendered more permanent than that of his predecessor by the multiplication and dissemination of his works through the medium of wood engraving. He was, in fact, the first artist of any repute who made a speciality of book illustration, and no small portion of his fame should rest upon the important aid he was thus instrumental in giving to the progress of the art of pictorial wood cutting, which, until his time, had been in a very rudimentary state. The first sign of the remarkable power of the Japanese engraver showed itself in the forcible, though still somewhat rough illustrations contained in the numerous books of Moronobu, the execution of which was probably carried out under the direction of the artist himself. He died in the period of Shōtoku (1711—1717), in his eighth decade.

As a recorder of the manner and costume of his period, his labours are of considerable interest to the student of Japan. The life that he saw was different from that which Hokusai and his artisan followers have so faithfully mirrored in the present century; for although traders, coolies, and courtesans were introduced freely into his pictures, they came upon the scene chiefly as instruments or accessories of the existence of the two-sworded Corinthian Toms and Jerry Hawthorns of whom he was the artistic Pierce Egan. His sketches display a phase of existence which the foreigner can only see through Japanese eyes. The gilded youth of a couple of hundred years ago, adorned with the moustachios and mutton-chop whiskers of an ephemeral fashion; the habits and amusements of their picturesque but very questionable associates; and the curious *entourage* of their haunts of pleasure,—all appear without disguise, but without indelicacy, and form a good complement to the formalities and vapidities of court life, as depicted by the Tosa school, and to the hearty, almost childish enjoyments of the people, as witnessed on any public merry-making of to-day, or seen in the pictures of Haségawa Settan and Takéhara Shunchōsai.

The talent of both artist and engraver are well indicated in the reduced facsimile in Section 3, from a rare volume of burlesque illustrations. His known works, some thirty in number (see British Museum catalogue), included motives of almost every kind, from comic novelettes to copies of old masters, and are amongst the most precious objects of search for the collector of Japanese "picture-books." He died between 1711 and 1716.

The associates of Moronobu in the development of the *Ukiyo-yé* were his brothers Morofusa, Morishigé, and Morinaga; two pupils named Ishikawa Izaiyémon Tōshiuki, and Sugimura Jihei Masataka; and three later contemporaries, Torii Kiyonobu

(fl. 1688—1736), one of the first designers of colour prints; Miyagawa Chōshun (fl. 1690—1716), originally a pupil of the Tosa school; and Okumura Masanobu (fl. 1700—1720), who ranks high as a designer for wood engravings. His sketch, reproduced in Section 3, might almost be mistaken for the work of Moronobu himself. Chōshun left many spirited drawings of the every-day life of the people in a style very similar to that of Moronobu, but his works were not engraved, and are hence comparatively little known. His son, Chōki, followed in his footsteps, and should rank high in the school. The roll depicting holiday scenes in the capital by the former, and by the latter a series of very comical Toba-yé, two of which are engraved in figs. 11 and 12, are in the British Museum collection.

By the side of Hishigawa Moronobu may be placed a wholly independent contemporary artist who aided importantly in the advance of the school, Taga Chōkō, better known by one of his *noms de pinceau*, Hanabusa Itchō, the son of a physician of Osaka. A talented but erratic pupil of Kano Yasunobu, he is said to have been forcibly expelled from the academy for some misbehaviour of which we have no record, but not until the source of his education had been indelibly stamped upon his productions. He has, indeed, left many sketches of sages and genii which could only be classified in point of style with those of his early teacher, and displayed graces of colouring worthy of Sanraku himself; but while retaining the old touch and methods of the Kanos, he soon adopted a new set of motives, in which he appears to have had no predecessor, except, perhaps, the caricaturist Toba Sōjō Kakuyu (see p. 32), and his name was speedily brought into prominence by a flood of amusing creations, which included some daringly unconventional renderings of subjects hitherto regarded as almost sacred. He was, perhaps, most at home in the streets, and appears to have revelled in taking pictorial notes of the vulgar amusements provided by the peripatetic showmen and mountebanks, who offered open-air entertainments for the idlers of the great city. It may have been his disregard of the conventions that made him obnoxious to his superiors, for in addition to his early dismissal from the school of the Kanos, he was compelled in the midway of his life to expiate, by an eighteen years' exile to the island of Hachijō, a liberty he permitted himself to take with the domestic life of the Shōgun in publishing a portrait of a female favourite of that potentate in company with the effigies of a number of frail beauties of the time.

Itchō, unlike Moronobu, did not seek to make his works more widely known by means of engraving. It was nearly forty years after his death that the first collection of his sketches were reproduced in wood and published in the form of an album; but this essay was soon followed by others, and at last the number of volumes amounted in all to over twenty. His influence upon the progress of the Ukiyō-yé was less direct than that of Moronobu, and was exerted without any evidence of a desire on the part of the artist to take a foremost place in the history of the school, but in the end was almost as powerful. The chief characteristic of his sketches, however—their wit—was too national in character to be fully understood



or appreciated out of Japan. Plate 26 is almost typical of his manner. It represents a travelling priest, who, rich in faith, but lacking the essential elements of dinner, has prepared all things for the feast save its *pièce de résistance*, and is seen rolling his beads with fervid piety in the direction of a wild goose that flies above his head.

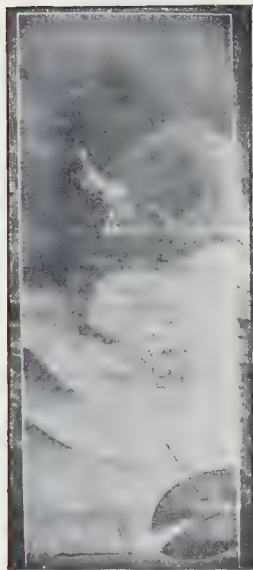


Fig. 26. The Blind Beggar and the Thunder God. From a picture by Hanabusa Itchō Popular School (17th century).

The bird, however, yearning not after the glory of martyrdom, wings its way unheeding, and leaves the good suppliant to lament the degeneracy of the animal world since the days when Buddha was incarnate as the Pious Hare. Fig. 26, from an amusing but doubtful specimen, rings a change upon a never-failing theme for the comic artist, the accidents and perplexities of the blind mendicants who once formed a kind of brotherhood in Japan. Itchō died in 1724, at the age of seventy-three, leaving a son named Nobukatsu, a son or pupil named Ittei, and a noted follower named Ippō (1707–1772).

Ritsuwo, the well-known master of incrustated work (see Section 3), became attached to the Popular school about the end of the seventeenth century. M. Gonse states that he was at first a pupil of the Kano school, but afterwards adopted the style of Matahei. He died in 1747, at the age of eighty-five.

The principal artists of the Popular school after the time of Moronobu and Itchō worked almost entirely for the publishers of books and "single-sheet pictures" (*ichimai-ye*). Chromoxylographs were produced in considerable numbers from about 1700,

and were especially used in character portraits of popular actors. They were at first printed in two or three simple colours (red, yellow, and pale blue), with much care and taste, but did not attain their greatest perfection until sixty or seventy years later (see Section 4). The earlier designers for these engravings were the Toriis, Kiyonobu, Kiyomasu, and Kiyomitsu; Nishimura Shigémasa; and Ishikawa Toyonobu. Illustrated novelettes, which date from before the time of Moronobu, became very popular about the middle of the eighteenth century, when the practice commenced of introducing the pictures in the midst of wandering fragments of text, which filled up the interspaces of the design.

The next generation brought two new and powerful adherents to the cause of popular art in Tachibana Morikuni and Nishigawa Sukénobu.

Tachibana Morikuni, one of the most energetic of the book illustrators of the eighteenth century, was the author of a large number of volumes of drawing





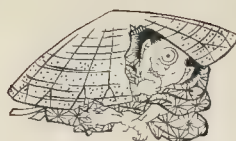


PLATE 26.

THE MENDICANT PRIEST AND THE WILD GEESE.

FROM a picture by HANABUSA ITCHŌ (1651—1724), engraved in the *Itchō gwa-fū*. Popular School.

For description of Subject, see page 64.









examples and illustrations of legends, published between 1714 and 1783, which have been used by many generations of students and industrial draughtsmen. His style of drawing, as judged by the engravings from his works, must have borne considerable resemblance to that of the Kano artists, of one of whom, Tsuruzawa Tanzan, he is said to have been a pupil; but few of his original sketches are in existence. It is certain, however, that his well-conceived and skilfully executed designs have rendered a service to industrial art that it would be difficult to overestimate. He died in 1748, at the age of seventy-eight.

Nishigawa Sukénobu (known also as Bunkwadō and Nishigawa Ukiyo), a native of Kioto who settled in Osaka, was an industrious contemporary of Morikuni. He is said to have been a pupil of Kano Yeino, and is sometimes claimed also as an *alumnus* of the Tosa school, but his style of drawing bore more resemblance to that of Okumura Masanobu, whom he imitated in turning his efforts towards book illustration. He was especially renowned for sketches of women and delineations of social customs, but his works are very numerous and of various kinds. One of the best known is the *É-hon Yamato Hiji*, a book of illustrated legends in the style of the *É-hon Hōkan* of Haségawa Tōun, and to this volume he appended an essay on painting; but he does not appear to have aimed at a reputation as a teacher. Within the narrower range of his motives, his sketches were more pleasing than those of Morikuni. It was especially in the drawing of the female figure that he excelled. The young girls who held the place of honour in his pictures were remarkably graceful, and their faces, delicate in feature, good-humoured and innocent in expression, were devoid both of the exaggerations of traits seen in the works of the later Popular school, and of the shapelessness and inanity which appears to have represented the older artists' ideal of beauty; but unfortunately these charming little specimens of Japanese girlhood were almost all alike, and displayed little more individuality than the ladies of a Paris fashion-plate. Sukénobu, however, was a man of mark, and contributed no small share towards the completion of the work that Hishigawa Moronobu had commenced—the elevation of the practice of wood engraving in Japan to the rank of a fine art. The larger part of the credit of the improvement is, perhaps, due to Morikuni, who added to his other accomplishments a practical acquaintance with the woodcutter's art, and, no doubt, actively supervised the execution of the blocks upon which his designs were reproduced. He died about 1750.

The only school of importance that arose in the seventeenth century was that of Ogata Kōrin, a famous painter and industrial designer. The source of Kōrin's early education in painting is a matter of doubt. The Tosa school claims him as a pupil of Sumiyoshi Hirozumi, and according to the *Wa-Kan shō-gwa shiuran*, he received instruction from Kano Yasunobu; it is also stated that he and his brother Kenzan, together with an associate named Kōho, had for their master an artist named Honnami

Kōyetsu (1558—1637), who appears to have been an Admirable Crichton in the polite accomplishments of his age. The works of Kōrin present little similarity either in drawing or colouring to those of any of the established schools. They demonstrate



Fig. 27. From a drawing by Kōrin (17th century), engraved in the *Kōrin hiaku dzu*.



Fig. 28. From a drawing by Kōrin, engraved in the *Kōrin hiaku dzu*.

remarkable boldness of invention, associated with great delicacy of colouring and often, as in plate 27, masterly drawing and composition. In his delineations of the human figure and quadrupeds, however, his daring conventionality converts some of his most serious motives almost into caricature. His men and women had often little more shape or expression than indifferently-made dolls, and his horses and deer were like painted toys; but in spite of all this, the decorative qualities of his designs leave him without a competitor. His reputation depends chiefly upon his lacquer work, in which he attained a celebrity even wider than that earned by his brother and imitator Kenzan as a decorator of pottery, and his influence upon decorative art in general was beneficial and lasting. M. Gonse, in "*L'Art Japonais*," pays so warm and comprehensive a tribute to the genius of Kōrin that praise will be exhausted in its quotation. He says:—

"Kōrin, dont je viens de prononcer le nom comme lacqueur, est peut-être le plus original et le plus personnel des peintres du Nippon, le plus Japonais des Japonais. Son style ne ressemble à aucun autre et désorienté au premier abord l'œil des Européens. Il semble à l'antipode de notre goût et de nos habitudes. C'est le comble de l'impressionnisme, du moins, entendons-nous, de l'impressionnisme d'aspect,

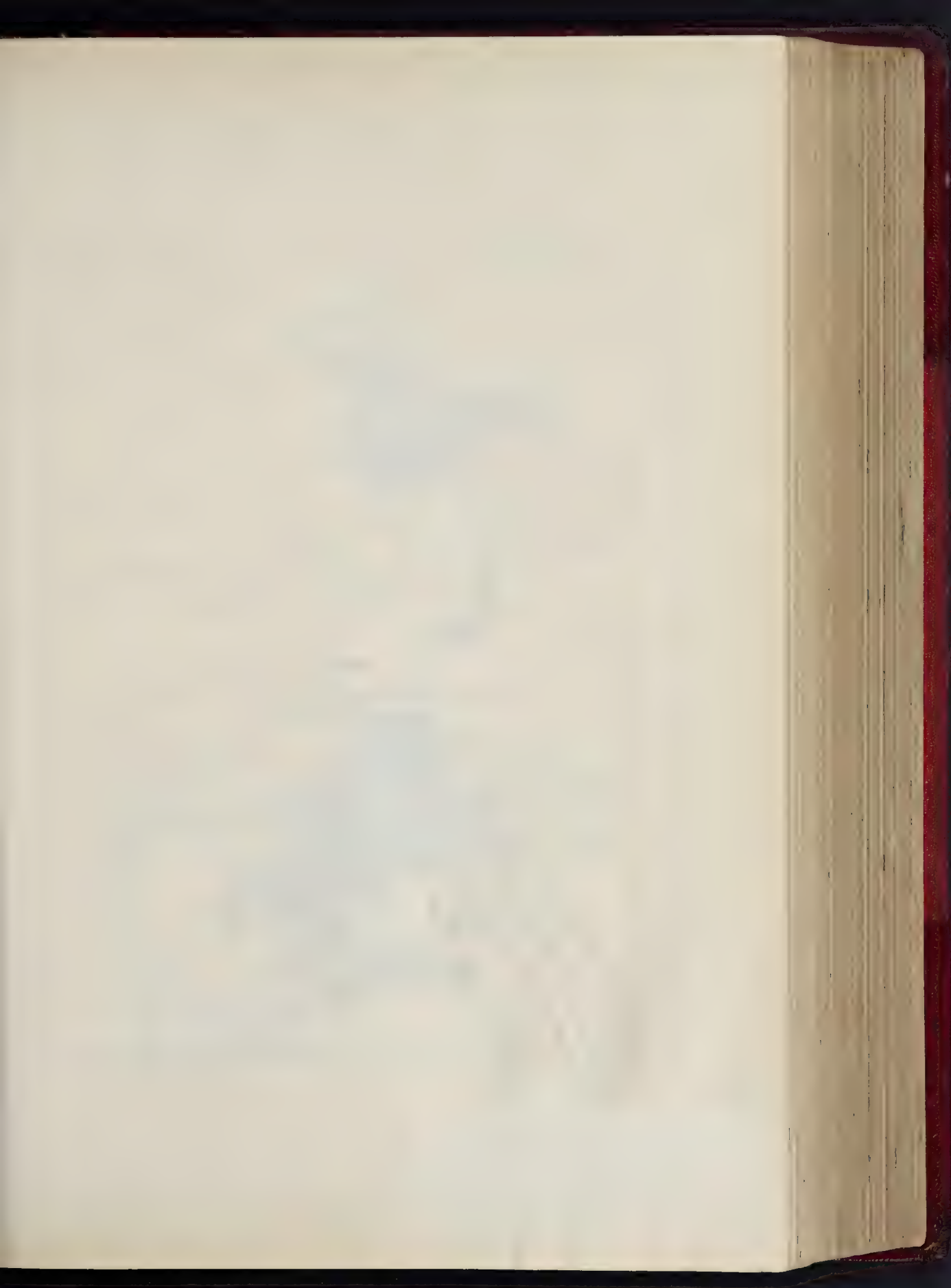




PLATE 27.

CROWS.

From a picture by OGATA KŌRIN, engraved after a woodcut in the *Gwashi kwaiyo*.

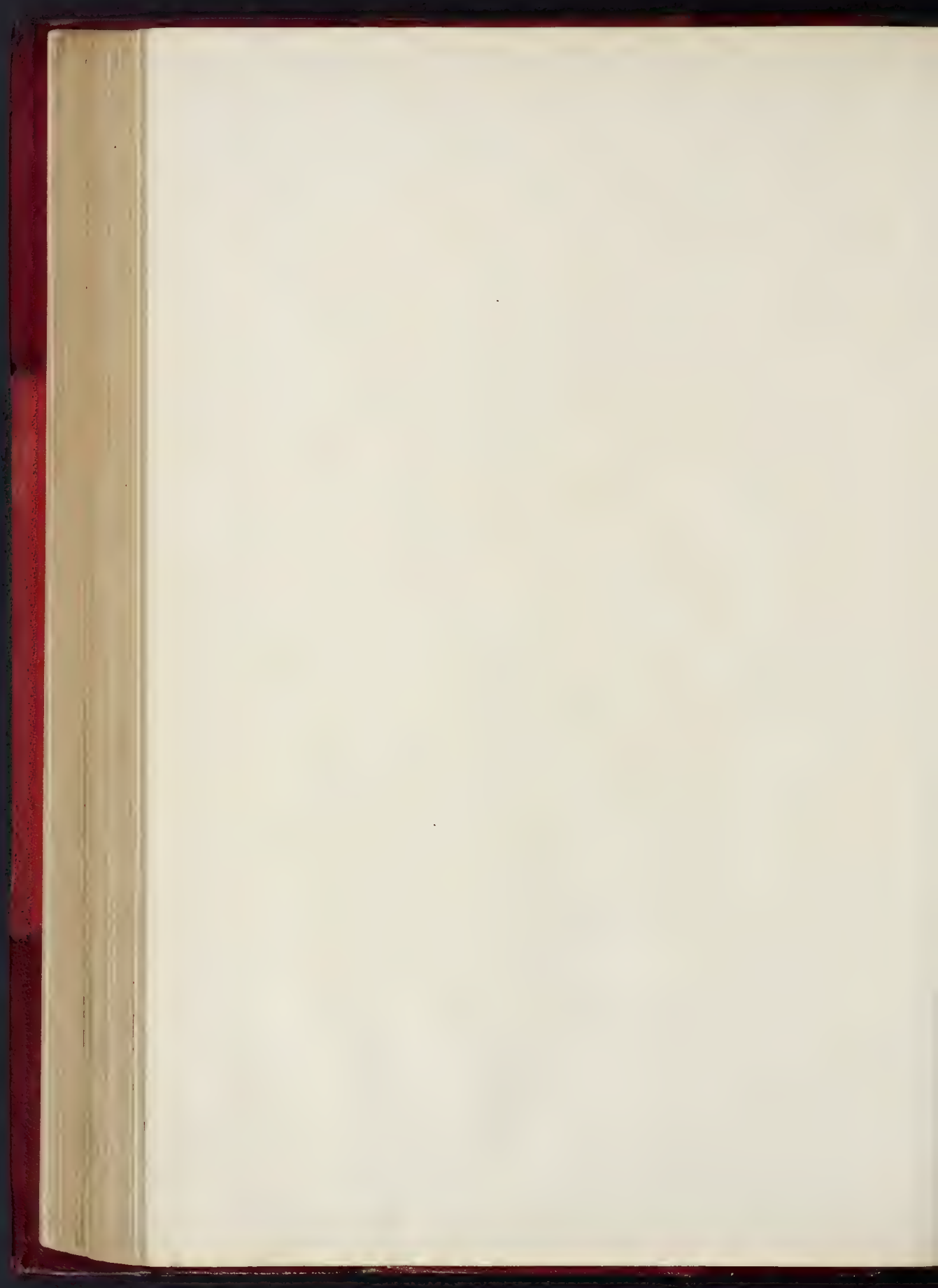
Korin School. Seventeenth century.

THE fibre of the wood upon which the cut has been executed is distinctly visible, and it will be observed that the block is sawn for the Japanese engraver in the direction of the grain, instead of across it, as in Europe.









car son exécution est fondue, légère et lisse; son coup de pinceau est étonnamment souple, sinueux et tranquille. Le dessin de Kōrin est toujours étrange et imprévu; ses motifs, bien à lui et uniques dans l'art Japonais, ont une naïveté un peu gauche qui vous surprend; mais on s'y habitue vite, et, si l'on fait quelque effort pour se placer au point de vue de l'esthétique japonaise, on finit par leur trouver un charme et une saveur inexprimables, je ne sais quel rythme harmonieux et flottant qui vous



Fig. 29. From a painting by Kōrin, in the Ernest Hart Collection.

enlace. Sous des apparences souvent enfantines, on découvre une science merveilleuse de la forme, une sûreté de synthèse que personne n'a possédée au même degré dans l'art japonais et qui est essentiellement favorable aux combinaisons de l'art décoratif. Cette souplesse ondoyante des contours qui, dans ses dernières œuvres, arrondit tous les angles du dessin vous séduit bientôt par son étrangeté même."

The artist died in 1716, at the age of seventy-six. He left no immediate

followers of note, but his style was revived in the early part of the present century by a celebrated admirer to whom we owe the collection and publication of large numbers of his scattered designs.

The third era of pictorial art, which had commenced with such vigorous promise, was brought to a close after an existence of nearly four centuries. It was under the Ashikaga dynasty, after the middle of the fourteenth century, that the star of the painters began to rise. Meichō, Sesshiū, Sōtan, and the Kanos all received generous encouragement from the Shōguns, and especially from Yoshimochi (1394—1423) and Yoshimasa (1449—1472), who themselves were painters of some ability; and the call for pictures was largely increased by the fashion of using kakémonos as wall decorations in the temples, and palaces, and mansions of the aristocracy, to supplement the pictorial rolls and the embellishment of screens, fans, and sliding panels, upon which the painter's art had previously been employed. The dignity of painting was fully maintained under Hidéyoshi and the early Tokugawa Shōguns, who attached to their courts a number of pensioned artists from both the Kano and Tosa lines, and their example being followed by the greater and lesser Daimios, many hundreds of artists were thus maintained at the expense of the state.<sup>1</sup> These men, freed from the necessity of working for an exacting and unintelligent public, sought only to please a cultivated patron, and, for a time, the art which is by some authorities supposed to have culminated in the vigorous monochromes of Tanyu, was worthy of its origin. But three-fourths of the eighteenth century were allowed to pass without a struggle on the part of the older schools to elevate the standard of their art, and painting was beginning to languish into inanition, when the revolutionary doctrines of a naturalistic school and of a few artisan book-illustrators brought new aims and new workers to inaugurate the last and most characteristic period of Japanese art. The academies of the Renaissance had, however, done a good work well, for it was to their teaching and example that the men of to-day are indebted for the cunning of hand and eye and for one-half of the motives, that give their labours value in the eyes of Europe.

The associated development of the other arts will be considered in the next chapter.

<sup>1</sup> See articles in *Nichi-nichi Shinbun*, April, 1884.





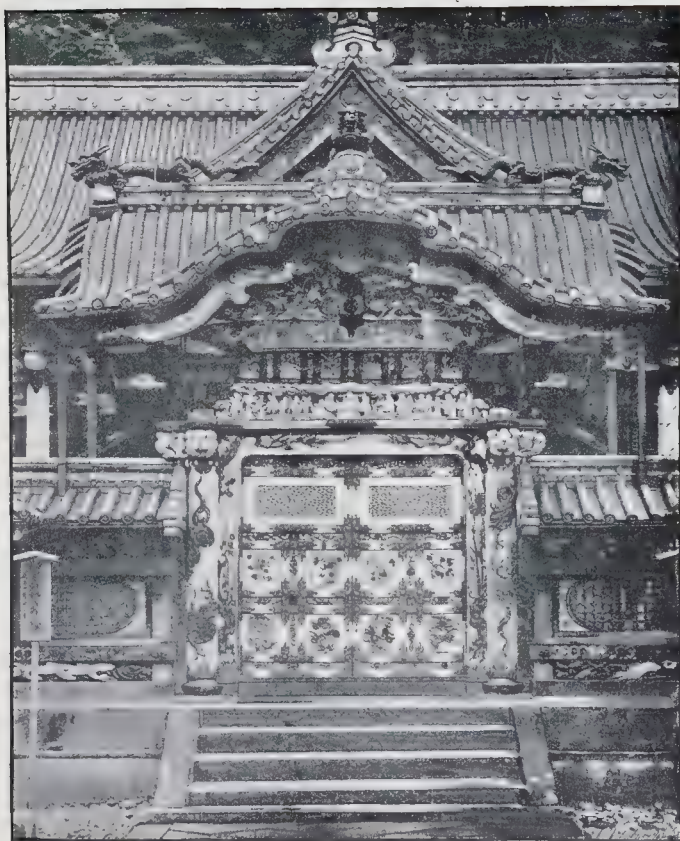
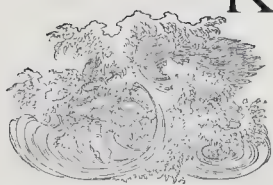


Fig. 30. The Ni Ō Gate of the Temple of Iyēyasu at Nikko.

#### CHAPTER VII.



KERAMIC art added little to the Tōshiro tea-jars up to the end of the fifteenth century, notwithstanding the encouragement afforded by the development of the *Cha-no-yu* under the Shōgun Yoshimasa (see Chapter VIII.). In 1513 a new outlet was provided by Gorodaiyu Shondzui, a potter of Isé province, who, imitating the example set by Kato Shirozayémon three hundred years before, went to study in China the technical methods which his own countrymen had not yet learned to employ. After a stay of several years in Fuchow he returned, and at a time closely corresponding to that when Portuguese traders first brought the

ceramic triumphs of the Chinese within the ken of Europe, he commenced at a private kiln at Arita a new departure which was eventually to prove of immense commercial importance to his country, the manufacture of porcelain. He had taken the precaution to import a considerable quantity of the *petun*, *kaolin*, and cobaltiferous manganese used by the Chinese potters, and employed these materials in the manufacture of various small objects, such as cups, bowls, saké-bottles, and tea-jars, of the ordinary white porcelain, decorated with figures, flowers, &c, in blue, beneath an uncrackled glaze. He must be regarded not only as the founder of Japanese porcelain, but as the first Japanese keramist who applied the principles of drawing to the ornamentation of pottery, as the few rude outlines occasionally found upon the older ware scarcely merit the name of pictorial decoration.

The default of native material, however, proved an obstacle which Shondzui was unable to surmount, and although he made known the processes of porcelain fabrication to his countrymen, he was unable to create a genuine home industry, hence his works and those of his descendants remained little more than curiosities until nearly a hundred years later, when a Korean named Risampeï found the lacking ingredient in Mount Idzumi. With this fortunate discovery began the true commercial history of Japanese porcelain. A new fabrique was established in Arita, for the production of blue and white ware (Sométsuké) after the style of that of Shondzui, but the materials were now costless and inexhaustible, the proficiency of the workmen increased year by year, and before long the success was crowned by a new and invaluable addition to the porcelain maker's resources. In 1647 a native of Imari, named Higashima Tokuyémon, having learned from a Chinese in Nagasaki the mode of applying vitrifiable enamels and the precious metals outside the glaze, introduced the processes into the Arita factories, and the main result was the production of the noble jars, vases, &c., which, distributed abroad by Dutch traders, are now amongst the most precious gems of the ceramic collections of Europe.

The success of the Arita factory in the middle of the seventeenth century led to the foundation of other porcelain kilns. The earliest of these was that of Kutané, originated by Tamuro Gonzayémon about 1650, for the purpose of making imitations of Chinese porcelain in the style of Shondzui; but the ware soon afterwards changed its character, and the bold decorative designs in purple, green, and yellow, now familiarized to us by imported specimens, were applied under the direction of a painter of the Kano school named Kusumi Morikagé, who attached himself to the Kutané kilns. About the same time a third centre was established at Ōgochi, near Arita, and five years later another sprang up at Mikochi.

About 1680, new kilns were built at Sanda chiefly for the production of a Celadon in imitation of the Chinese sea-green porcelain. This ware, now known as "Ko-seiji" or "Old Celadon," is becoming rare. In 1682 Nakano, in Chikuzen, became the seat of a porcelain fabrique, which, however, did not attain any great reputation. This appears to have been the last of the number in the seventeenth century, and it was not until

the middle of the eighteenth century that a further extension of the industry took place, when the Governor of Nagasaki, having established sixteen of the best Arita porcelain decorators at Amakusa, began the manufacture of painted ware for exportation. It was from this source that the foreign market was largely supplied in later times.

In close association with the rise and progress of the porcelain manufacture appeared some marked advances in pottery. A few years after the return of Shondzui, a Korean named Améya settled in Japan, and commenced the fabrication of the curious hand-made ware afterwards called "Raku-yaki," which possessed great but rather inexplicable attractions for the leaders of the Cha-no-yu. The end of the century was signalized by the influx of a large number of Améya's countrymen, brought over as prisoners of war by Hidéyoshi's victorious generals. Once in Japan, the captives found their lot by no means a hard one; they were allowed all the privileges of Japanese subjects, in some cases even receiving Samurai rank and pension, and in return they founded in various parts of the country a number of important fabriques, of which one, that of Satsuma, is now famous in all parts of the world.

The early Satsuma pottery was in the Korean style, a simple ware of reddish-grey body, glazed in various colours sometimes presenting effects of considerable richness and diversity, as in the parti-coloured and *flambé* varieties (Brinkley). It was, however, entirely without pictorial or other decoration beyond white formal designs, produced by filling incised lines in the dark paste with a white clay, a style of ornament adopted also in the Yatsushiro pottery. About 1630 a fine white clay was discovered by one of the Koreans, named Bokkiyo, in the neighbourhood of Naëshirogawa, to which place the kilns were then removed. This more eligible material has since almost entirely replaced the darker paste, and has given rise to the finely crackled creamy ware now so greatly renowned, but so rarely seen in its perfection. According to Captain Brinkley, the use of vitrifiable enamels and gold in Satsuma began shortly after this, the painter Tangen, a pupil of Kano Tanyu, being employed to decorate the ware made in a private kiln in the grounds of the Chief of Sasshiu. This early "Satsuma-Tangen" is now very scarce, and it may be safely asserted that it is unrepresented by any of the "Old Satsuma" which finds its way into the European markets.

Amongst the most important ceramic developments of this period must be classed the rise of the Kioto fabriques. Kilns had been established in the sixteenth century by a group of potters, of whom little remains beyond the names—Shôï, Manyémon, Moyémon, and Shinbei—but the true father of the Kiô-yaki was Seisuké, of Ninnaji, better known to fame under the compound name of Ninsei, who flourished in the middle of the seventeenth century. Ninsei and another artist called Wanjin, of whom little is recorded, are said to have been the first Japanese artists to apply decorative designs in gold and enamel to the glazed surface of pottery; but it is possible that the credit of priority belongs to a Korean named Sôhaku, of whom, according to some authorities, Ninsei and Wanjin were at one time the pupils; and the same process was applied almost as early in the porcelain of Arita and Kutané.



The principal works of Ninsei were small articles, such as cups, tea-jars, and incense boxes, incense burners, flower vases, and ornamental figures. Their technique was excellent, and the decoration tasteful, but it requires an expert to distinguish the few existing originals from some of the multitude of forgeries, and an enthusiast to appreciate their value.

The remaining features in the ceramic art of the period must be briefly enumerated. The fabriques placed in the hands of Koreans at the end of the sixteenth and beginning of the seventeenth centuries were those of Takatori (Chikuzen province), under Hachizō, who produced some remarkable imitations of the old Chinese glazes; Odo (Tosa), under Sōhaku; Mikochi (Hizen), under Keichō; Matsumoto or Hagi (Nagato), under Rikei; Giozan, under Gonbei; Agano and Yatsushiro (Higo), under Kizo and his sons. A few Koreans also found their way to Karatsu (Hizen). The Bizen stoneware underwent great artistic development near the end of the sixteenth century, under two potters named Rokuzō and Téryama. The Sōma ware, distinguished by an embellishment of a running horse, the crest of the Daimio of that name, and the Zézé ware (Owari) both originated near the close of the sixteenth century; and about the same time was produced some pottery bearing the mark "*Hachida Gensai*" ("First order under heaven"), in the province of Senshu, which scarcely realizes the expectations that the inscription might awaken. In the seventeenth century the Genpin-yaki, made at Nagoya by a Chinese immigrant named Chin Gen-pin, the Tokonabé imitations of Chinese work at Narumi (Owari), the Naniwa and Takahara ware of Osaka, the Asahi ware at Uji, the Uyéno ware (Buzen), the Akahada ware at Gōjō (Yamato), the Fujina ware under Hanroku, the Tawara ware at Uji, and the Shidzukata ware at Tsuruga. Of these some were promoted by the great representative of the Cha-no-yu, Kōbori Masakadzu, to whom also many of the older fabriques, as those of Iga and Shidoro, owed their revival. Koyémon, a native of Fushimi, in Yamashiro, commenced the fabrication of toy figures of men and animals in faience for children, and Hōzan, Kinkozan, and Gensuké, three celebrated followers of Ninsei, aided largely in the development of the Kiō-yaki of Awata and Kiōmidzu.

Amongst the most famous historical artists who contributed to the decoration of pottery in the same century were Kano Naonobu, who originated the sketches of the running horse on the Sōma ware; Honnami Kōyetsu (see page 66); Kusumi Morikagé, who was employed at Kutané; Kano Tengen, the first decorator of Satsuma faience; Honnami Kuchiū, the grandson of Kōyetsu, whose specimens of Raku-yaki are greatly sought after by collectors; and Kenzan (1660—1743), whose work is distinguished by remarkably bold and graceful designs in the style of his brother Kōrin.

The principal novelty in association with ceramic produce was the manufacture of cloisonné. Cloisonné enamel upon a metal basis was first made in Japan towards the end of the period Keichō (1596—1615), by Hirato Hikoshiro, who is said to have learned the process from a Korean by command of the Shōgun, but the early attempts



were not very successful, and in point of colour and workmanship fell much below the contemporary Chinese produce. The art of enamelling, however, is said to have been known centuries before this time, and an enamelled mirror is still shown at Tōdaiji, in Nara, as a relic of the reign of the Emperor Shomu (724—748).

Little was done in the eighteenth century to improve the art. A porcelain was made from about 1720 at Matsugatani, in Hizen; from about 1750 at Kaméyama, near Nagasaki; and from about 1760 at Mikawaji, near Arita, by command of the Daimio of Hirado. The latter ware, now known as "Hirado-yaki," is a pure white porcelain, sometimes ornamented with finely moulded flowers or other objects, or elaborately carved in open work, and decorated with designs executed on a white slip in low relief, or with cobalt and enamels. The early products of the fabrique were reserved for presentation to the Shōgun, and for the use of the Daimio and his friends, on which account genuine pieces are rare and of considerable value. New kilns of a similar character sprang up a little later at Shida, Koshida, and Yoshida, in the same province, but attracted little notice.

In pottery, the chief landmark was the Old Banko ware, made by a pupil of Kenzan, named Nakagawa Gonzayémon, who afterwards adopted the name of Banko. The Banko of Gonzayémon, which must not be confounded with the Banko of the present day, was made in imitation of the Chinese pottery of the Wan-li period (1573—1620), and many of the enamels of the Tsing dynasty were successfully imitated. The fabrique came to an end after the death of its founder, near the close of the century, but the composition of the enamels used by Gonzayémon was accidentally discovered about thirty years afterwards, and a new Banko-yaki was started at Kuwana.

Another follower of Kenzan, known as Kenzan the Third, is noted as the originator of a curious imitation of Old Delft ware, called "Oranda no utsushi" (imitation of the Dutch), in which the quaint Dutch designs were faithfully copied in blue upon a white glazed earthenware. The work was curious rather than attractive, and has not taken a high place amongst Japanese ceramic produce.

The only other events worth record were the establishment of a new factory about 1740 at Yoko-ōka, near Shidoro, to replace the old Shidoro ware; the foundation of new furnaces at Kosobé, in Settsu, about 1780, where imitations of ancient pottery were made in later times; a revival of the old Séto at Yokkaichi, in Isé, called "Sétosuké-yaki," after the name of its founder; and, about the same time, the erection of a small fabrique by Hirosawa Kurō, of Owari, a well-known imitator of the old Japanese and Chinese pottery, who worked for the members of the Cha-no-yu.

Good illustrations of the ceramic work of this period will be found in the *Kwan-ko dzusetsu* of the late Mr. Ninagawa, and in "L'Art Japonais," which is enriched by a learned contribution on the subject from the pen of M. Bing.

The art of Damascening as applied to **Arms and Armour**, which is said to

date from the Han dynasty in China, was known in Japan as early as the seventh century, but did not reach its full development until 800 years later. From the fifteenth century it became extensively employed in the decoration of breastplates and helmets, and a little later every carbine or pistol of any pretension to finished workmanship was by the same means emblazoned with its crest or symbol. In more recent times the process has been utilized for the ornamentation of vases and other objects unconnected with military enterprise. The splendid examples of hammered iron-work in the form of helmets and breastplates, almost peculiar to the school of the Miochins, were produced down to the beginning of the last century.

The artist in arms, however, achieved his triumph in the embellishment of the hilt, the guard, and other parts of the sword. In ancient times the sabre was an object of utility only, and not of ornament; but with the pride in feats of arms grew a desire to honour the weapon with all the æsthetic attractions that glyptic skill could lend. For many centuries the appreciation of the possessor appeared to centre in the blade, and the forging was accompanied with imposing ceremonials; the smith, esteemed a gentleman by profession, might hope for undying fame when he could succeed in producing an edge of the finest temper; his very name might become incorporated with the native language as an adjective implying extreme excellence,<sup>1</sup> and his work would be treasured with a reverence almost as great as that extended to the regalia themselves. For a time this appeared to be sufficient, and even the long conflict that placed Kiyomori at the height of power in the twelfth century, and the seventy-five-years' war of the North and South in the fourteenth century, did not lead to any very important additions to the mere decoration of the weapon. It was not until about 400 years ago that the artist became an important coadjutor of the swordsmith.

The origin of this art-industry, which has given to Japan its thousands of skilled workmen and its scores of famous masters, dates from the latter half of the fifteenth century, and may probably be accredited to Gotō Yūjō, a contemporary and friend of Kano Motonobu. He is said, however, to have had a precursor in one Ichikawa Hikosuké, who executed similar works by cutting designs upon the metal with chisels of three varieties; but there is no good foundation for the assertion, and Gotō Yūjō is generally accepted as the father of this section of the art.

It would be impossible in the space at our disposal to give even an abstract of the list of the noted workers of the Yūjō school. Many volumes, such as the *Kinko Benran*, the *Kinko Kantei Hiketsu*, the *Kinko Tanki*, and the *Sōken Kishō*, enumerate the chief celebrities of the art. The individuals whose names and works are familiar to connoisseurs are there to be found numbered in hundreds, and the genealogy of the families that attained the highest distinction in the pursuit is traced with a care that might befit the chronicles of a royal line.

<sup>1</sup> The name of the famous swordsmith Masamuné was applied to the six greatest masters of the Nara school of sculptors, "Masamuné in Bussai," as the highest compliment to their genius.

The selection of the chief luminaries from such a galaxy is by no means easy, but many names and some well-executed reproductions of the work have been introduced into the pages of "*L'Art Japonais*," by M. Gonse. It will be sufficient here to indicate two or three of the most representative artists in their several periods. The place of honour, of course, falls to Gotō Yūjō, the founder, who died at the age of seventy-eight, in 1513, forty-six years before his younger contemporary Motonobu, and left numerous descendants, whose works are in high esteem. Next in order of importance comes Yokoya Sōmin, who flourished at the end of the seventeenth and beginning of the eighteenth centuries (d. 1717); and, thirdly, Nara Yasuchika, who died at the age of seventy-five, about 1746. In the present day the sword of Japan has fallen to the rank of a curio, and the occupation of the followers of Yūjō is gone; but it is to be hoped that the best of the craftsmen will receive encouragement to employ their talent in other branches of glyptic art.

The history of **Wood-carving** is almost silent throughout an interval extending from the thirteenth to the latter part of the sixteenth century. At this time we hear that Hidéyoshi directed two Nara sculptors named Sōtei and Sōin to carve, for the temple of Hōkōji in Kiōto, a great figure of S'ākyamuni, which was afterwards lacquered by a Chinese workman. The existence of the temple was unfortunately terminated shortly afterwards by a great earthquake, and the figure was destroyed at the same time.

The chief step, however, during this period was a development of a phase of architectural decoration that has been given us in the Mausolea of Shiba, Uyéno, and Nikkō, and in some of the temples of Kiōto, triumphs of glyptic art that deserve to rank amongst the world's masterpieces. Until this era the woodwork of the temple was plain and substantial, while the construction, imposing as it was, could scarcely be regarded as more than an application of previous Chinese teaching, into which no important Japanese elements had yet been introduced. The first indication of a new departure was due to the soldier of fortune, Ota Nobunaga, who employed two sculptors, named Matayémon and Yuzayémon, to carve figures of dragons upon the pillars of a pagoda attached to his residence. We hear no more of these men, but a little later appeared upon the scene the great master of architectural ornament, a simple carpenter named Jingorō, who from a habit of using the left hand had received the prenomén of Hidari (Left). Hidari Jingorō was born in 1594, and seems to have been attached to the carpenters' guild in the ordinary way, but at an early age manifested such remarkable powers of artistic carving in relief and open work, that he was employed as a sculptor and designer upon the Nishi Hongwanji at Kiōto, the mausoleum of Iyéyasu at Nikkō, and nearly all the most important buildings of his time. His example was followed by a number of contemporary workers, of whom he is regarded as the head, and the notice attracted by his labours was so great that the architectural wood-carvers, whose artistic efforts had previously been limited to the execution of mechanical designs and conventional flowers, now came to be



regarded as a body distinct from the carpenters, with whom they had hitherto been classed.

Amongst the best known of his works are the carved gateway of the Nishi Hongwanji in Kiôto, the *Ramma*, or ventilating panels of the principal apartments in the same temple, and three carvings, two of elephants after designs by Kano Tanyu, and one of a sleeping cat, at the mortuary chapel of Iyêyasu at Nikkô. It may be remarked that the magnificent gateway of the mausoleum known as the Ni-Ô Mon (fig. 30) has been attributed as a whole to Jingorô, but upon insufficient authority. The *Nikkô-Zan Shi* states that the carvings which give such a remarkable character to the entrance were executed by "clever sculptors" after the designs of Kano Tanyu and Kano Yasunobu, but only mentions the name of Hidari Jingorô as that of the author of the elephants and cat before referred to.

This great artist died in 1634, at the age of sixty. He was succeeded by Hidari Yeishin (1632—1702) and Hidari Katsumasa (d. 1727), and the styles which he originated were carried on in later years by a large number of talented carvers, whose names do not appear to have reached the present generation.

Two other well-known names in the seventeenth century were Shôun, the carver of the figures of the 500 Rakan in Honjo in 1695, and Tanchô, who was the author of the Go-chi Niorai (Five Wise Tathâgata) of Shinagawa in 1634.

The designs of Jingorô and his school, like those of the makers of sword ornaments, were seldom, if ever, the work of the sculptors themselves, but were usually furnished by noted living painters, or adapted from celebrated pictures by older masters. Jingorô himself made use of sketches by Kano Tanyu.

The Idol-makers during this time were doing nothing to raise their renown. The great Nara line had lapsed, and although the work was continued by many capable men, they were content to repeat without improving, and too often without maintaining, the standard of excellence set up by their predecessors. Anami, the sculptor of the Nara Ni-Ô, has found no worthy successor down to the present day.

In the year 1614 the Shôgun Hidétada issued an edict that every household should possess a Buddhist image; but although the compulsory piety of an obedient people gave extensive occupation to the makers of idols, it does not appear to have advanced the artistic quality of the work or the influence of the religion.

The images executed by the idol-makers included not only the whole of the deities in the Buddhist calendar, but in addition the portraits of famous members of the priesthood. The figures of divinities most often met with are those representing the S'âkyamuni Trinity, the Amitâbha Trinity, Kwanyin, Vairôtchana, the Four Dêva Kings (Shi-Tennô), the Two Temple Guardians (Ni-Ô), the Twelve Dêva Kings (Jiû-ni Tennô), the Sixteen Arhats (Go-hiaku Rakan), Atchalâ (Fudô), Kshitegarbha (Jizô), and the Four Supernatural Animals (the Dragon, Tiger, Tortoise, and Phœnix). Of



many of these Japan still possesses Indian, Chinese, and Korean models which prove that the native sculptors derived their ideas from foreign sources, and that in some cases their repetitions fell much below the original types. The best examples of progressive decadence are perhaps afforded by the figures of Ni-Ō which flank the entrance gates of many temples.

In portraiture some of the sculptors attained remarkable excellence; and although many of these works are almost destitute of character or individuality, others are strikingly lifelike, and evidently reproduce the features of the personages with complete accuracy. The portraits of Eison (fourteenth century?), engraved in fig. 14, and Iyēyasu are good examples of the latter class. Of the seated figure of Iyēyasu, which is preserved in the mausoleum in Shiba, it is said that the great Tokugawa himself overlooked and criticized the work during its execution, daily comparing the carving with the reflection of his own face in a mirror. This sculpture is well worthy of study. The figure is life-size, seated in the ordinary Japanese manner, and attired in official garb. The face is broad and the features rather heavy, but the expression of latent power combined with intellectual and dignified repose is reproduced with singular felicity. In former times the portrait, which is enclosed in a richly lacquered shrine, was exposed only once yearly, upon the occasion of the Shōgun's visit; and it is not difficult to imagine how imposing must have been its effect upon the later scions of the line of which Iyēyasu was the founder and glory.

The great strength of the sculptor in wood, however, lay undoubtedly in the decorative carvings for the exterior and interior of the Buddhist temples and mausolea. The designs were of the most varied kind, and appeared in almost every available part of the building. The ends of the floating beams were cut into fantastic shapes, often suggesting the gurgoyles of Gothic architecture; elaborately carved panels were fixed in the walls of the porch; the ventilating panels (*ramma*) placed above the mural slides were sculptured in open work; ceilings were often partitioned out into segments filled with reliefs depicting flowers, birds, and other objects; the main pillars of the entrance were embossed with various forms of ornament; and the porch was crowned with bold designs of the phoenix, tiger, dragon, or other emblematical device. In some places, as in the *ramma* and ceiling panels, the carving was often overlaid with gold and colours, and although the handiwork of the sculptor was in some degree masked by the pigment, the addition added remarkably to the decorative effect. A study of the magnificent panelled ceiling of the mortuary chapel of Iyēyasu, in Shiba, alone would repay the European architect for a visit to Japan.

The carving of small objects, such as Netsukés, pipe-cases, tea-scoops, brush-holders, &c., was in wholly different hands, and is of less ancient origin.

The use of carved Netsukés as buttons or toggles for attaching to the girdle the medicine-box (*inrō*), or at a later period the pipe-case or purse, is said to have commenced in the time of the Ashikaga Shōgun Yoshimasa (1436—1490). The earliest known examples of the work, however, are amongst the relics of Nobunaga,

Hidéyoshi, and Iyéyasu (dating from the latter part of the sixteenth century). The introduction of tobacco about this period possibly tended to create a demand for these little articles, which, at first often simple and rude in workmanship, have since developed into gems of glyptic art. The collections of Mr. Franks, Mr. Richard Fisher, Mr. E. Gilbertson, Mr. J. L. D. Stewart, Sir Trevor Lawrence, the Rev. T. Staniforth, Mr. W. H. Michael, Mr. Ernest Hart, and Mr. Seymour Trower in England, M. Gonse, M. Burty, and M. Bing in Paris, include some of the choicest examples that have left Japan, the first named being one of remarkable extent and variety.

The first professional carver of Netsukés is said to have been a native of Kioto, named Rifūho or Hinaya, who worked during the greater part of the seventeenth century, and died in 1670, at the age of sixty-nine. The most celebrated worker was Yoshimura Shiūzan, who lived in the early part of the last century, and is the inventor of many designs which are repeated in close imitation even in the present day. Those of his productions which are copied in the *Sōken Kishō* (a book descriptive of art industries, published in 1781) will be recognized by all collectors, although the originals are no longer in existence. From this time the number of workmen multiplied, but with a few exceptions they were outside the recognized art circle, and the only record of their names will be found upon their works. A list from the *Sōken Kishō* is given in the Handbook to Japan, and the most representative artists are enumerated by M. Gonse in "L'Art Japonais," to which the reader is also referred for many beautiful reproductions.

The best period of LACQUER decoration is, by many judges, held to be the fifteenth and sixteenth centuries. The name of Yoshimasa is associated closely with almost every branch of contemporary art. Weak and indolent as a ruler, he displayed rare taste and judgment as a connoisseur and patron, and by his encouragement and example revived and maintained many art industries that might otherwise have degenerated or disappeared. Hidéyoshi, who also did much to further the work, was but an imitator of the Ashikaga Shōgun.

In the lacquer of the time of Yoshimasa, we find the earliest examples of the beautiful raised designs on rich *nashiji*<sup>2</sup> made resplendent with burnished plates of gold and silver and inlaid particles of gold. Many makers of great reputation were kept in his employ, and the names of Jinko, Taiami, Seiami, and Haméda Goro are still preserved as amongst the greatest masters of the art. A celebrated writing-box (*Suzuri-bako*) that belonged to Yoshimasa is still to be seen at Kiōto.

The fame of Japanese lacquer had penetrated to China in the reign of the Mikado Go-hanazono (1429—1464), and workmen were sent by the Chinese emperor

<sup>2</sup> *Nashiji* is a name applied to lacquer on which the admixed particles of gold appearing on the surface of the varnish are supposed to resemble the spots upon the common Japanese pear (*nashi*).

to learn the art from their former pupils. The fact is interesting, but it does not appear that the lesson was of any permanent service. A generation later, in the reign of Gō-tsuchi Mikado (1465—1500), a very important return was made for the good offices rendered to China, by the introduction of the Chinese method of carving designs in the substance of a thick coating of lacquer (usually red or black), an art in which the inventors still hold the first place. *Tsui-shiu* (red) and *tsui-koku* (black) are, however, made by the Japanese with the care and artistic feeling that give value to all their work.

The term *Jidai-mono*<sup>3</sup> (ancient objects), as applied to lacquer, ceased after the time of Hidéyoshi.

The history of lacquer decoration in the seventeenth century was stamped by the work of Honnami Kōyetsu, who flourished at the beginning of the period; Kiuhaku, the founder of the Koma school; and later by Kōrin, the famous pupil of the first-named master. Ritsuwo, one of the most versatile artists of the age, an accomplished painter, sculptor, and keramist, and a rival of Kōrin as a designer on lacquer, belongs to the end of this and the beginning of the next century.

With the eighteenth century arose a new process, of Chinese origin, called "*Chinkin-bori*," in which the design is deeply cut in fine outline in the lacquer, and developed by rubbing gold powder into the incisions. The method is said to have been learned between 1710 and 1735, from some Chinese residents in Nagasaki. In the ordinary form of decorated lacquer, a school was founded by Yamamoto Shunshō; Ritsuwo was followed by his pupil, Hanzan; the success of Kōrin created many imitators of his style, although no rival of his genius; and the well-known Koma school was maintained in Yedo by Koma Kwansai. It cannot be said that the eighteenth century was marked by any men of the first order as artists in lacquer, but the number of highly talented workers in this important branch of art industry was very large, and in many respects the period was the best. The range of design was remarkably wide, and the technique had reached a degree of perfection that can never be excelled. It is from the first half of the century that we must date the highly finished and exquisitely burnished specimens of the ware now so much valued in Europe. The surpassing beauty of this work needs no comment for those who have seen the collections of Mr. Franks, Mr. Ernest Hart, and Mr. Cutler in this country, and of Messrs. Hirsch, Haviland, Bing, Petit, Burty, and Gonsse in France; and its

<sup>3</sup> The term *Jidai-mono* is often very loosely applied, but an attempt to regulate its use appears in the *Man-pō zen-shō* (1694). According to this authority, lacquer made before the reign of Gotoba (1185—1198) is called *Jōdai-mono*; the name *Jidai-mono* belonging to the products of the interval between this time and the death of Hidéyoshi. *Jidai-mono* is further defined by the prefix of the name of the personage under whose auspices it was produced; thus *Gotoba jidai-mono* is that which was made during the reign of the monarch; *Higashiyama jidai-mono* belongs to the period of the retirement of Yoshimasa at Higashiyama, near Kioto (1465—1490); *Nobunaga jidai-mono* (1542—1549) and *Taikō jidai-mono* were manufactured during the term of power of Nobunaga and Hidéyoshi; lastly, everything made after the death of Hidéyoshi (1598) is classed with modern work, and is further distinguished by an appellation indicating the order of the Shōgunate (first, second, third, &c.) under which the object was produced.

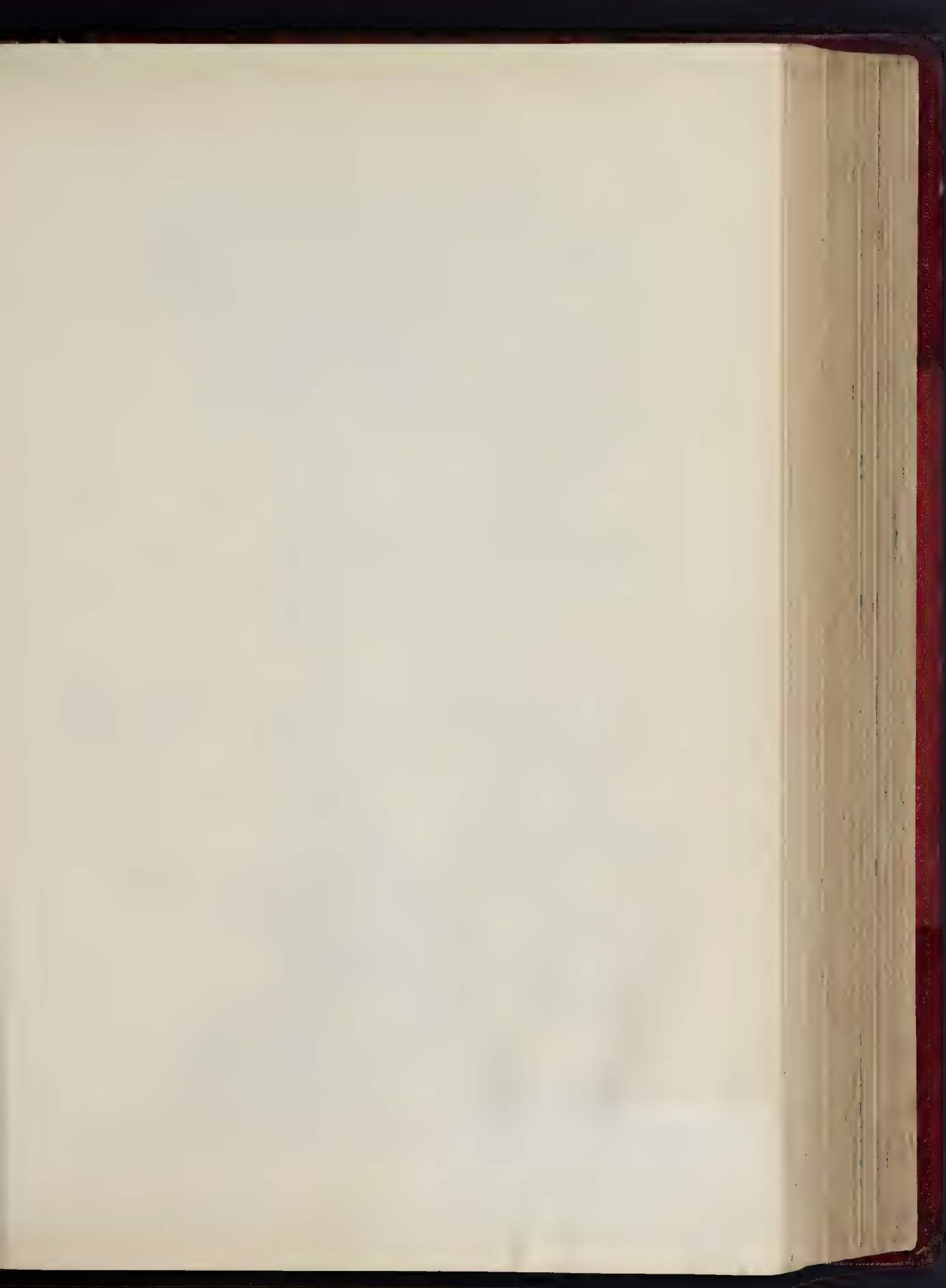


resistance to the destructive influences of time and exposure has been abundantly proved. A most remarkable illustration of the latter quality was afforded in connection with the sinking of the *Nil*, in 1874. A quantity of lacquer, for the most part modern, but including one *chef-d'œuvre* of the early part of the eighteenth century, went down with the vessel. On recovery of the cargo about eighteen months later, it was found that while the new lacquer was entirely spoiled by the action of the sea-water, the older specimen, a reading-desk which now reposes in a place of honour in the Tokio Museum, emerged from its bath lustrous and perfect as on the day of its immersion.



Fig. 31. Chinese Landscape. From a picture by Keishōki in the Ernest Hart Collection (sixteenth century). Chinese School.





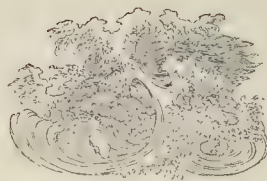


PLATE 28.

"CHA-NO-YU" GARDEN IN KIOTO.

From a woodcut after TAKÉHARA SHUNCHÔSAI in the *Miako rinzen meisshô dzu-yo*.

THE tiny room in which the meetings are conducted stands to the left of the picture. The sheltered seat near to this is the "intermediary retreat," to which the guests retire for a brief interspace while the remains of the preliminary repast are cleared away, and the host is engaged in the preparation of the tea for the second and more important portion of the entertainment.



名福巷

他愛有

貳真

題芳水多福巷

門前芳水瀟

巖崖流繞閑

庭苔自理宜

矣悲題多福

字烟霞雲月

四時佳

龍公英

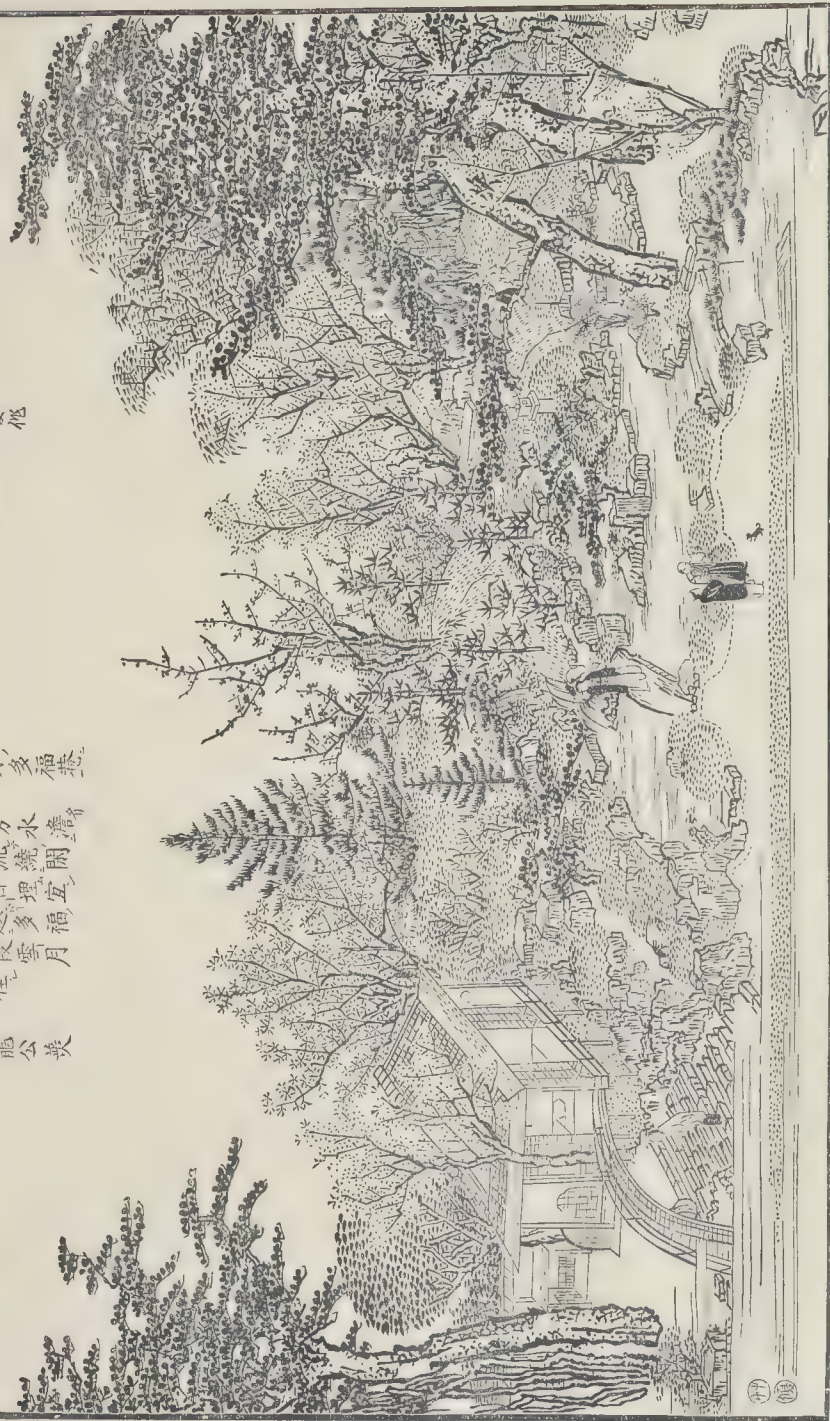








Fig. 32. Appliances for the preparation of tea.

## CHAPTER VIII.



THE great patrons of the art movements of the fifteenth and sixteenth centuries were the Shōguns Yoshimochi and Yoshimasa, and their antitype the irrepressible *parvenu* Hidéyoshi (1530—1598), the Taiko-Sama of European writings. The latter, whether impelled by natural taste or by a desire to emulate the *dilettanti* princes of the Ashikaga line, afforded a very active and material support to the fine arts. To him Japan is indebted for the preservation of many of the most celebrated works of the early age of native art, as well as for the enormous impulse given to the ceramic produce of the country in the sixteenth and seventeenth centuries; and the splendid pictures that embellished the walls of the great baronial castles of his period were chiefly the work of his *protégés*, Kano Yeitoku and Kano Sanraku.

It would be improper to conclude the summary of this era without some remarks upon an institution which developed mainly under the auspices of Yoshimasa and Hidéyoshi, and became intimately associated with the rise and progress of the arts of the last three centuries,—the tea clubs, or *Cha-no-yu*, little coteries that became disseminated throughout the educated world of Japan, and for three hundred years regulated the laws of taste by a standard against which there was no appeal.

The name "Cha-no-yu" was originally applied to a series of polite ceremonials,

invented to dignify the preparation and drinking of the infusion of tea—ceremonials so complex that long study and special abilities were essential to form a *Cha-no-yu-shi*, or master of the art; and the *Cha-sei* or Sage of the Cha-no-yu stood higher in public estimation than the leader of any branch of the fine arts. The *personale* of the early tea-drinking reunions included the representatives of the highest rank and educational culture, men of mature years, who considered no detail of the observances appertaining to the meetings unworthy of close and respectful study. The art of tea ceremonials, according to the great tea sage, Sen-no-Rikiu, involved four essential requirements: friendship, mutual respect, purity, and the observance of the polite formulæ framed by Shiūko, the founder of the institution. To favour economy was at the same time a main object of the *Cha-sei*, who wished to rebuke the growing luxury of his period. Hence a studied simplicity reigned supreme in the assemblages of the *Cha-jin*, or members. The room set apart for the meeting was to have a floor area not exceeding four and a half mats (about nine feet square); its fittings were simple wood-work and plaster, its only ornaments a hanging scroll and a vase of flowers. The utensils were plain, even to ugliness, although often claiming an enormous value on the score of rarity. The food was of small cost, and any culinary aid required was rendered by the president of the meeting, all servants being excluded as amongst the exoteric. The number of guests was limited usually to five or six. They were soberly attired, and all social distinctions for the time were levelled; esteem went with knowledge, and he ranked foremost who showed the most profound acquaintance with the necessary ceremonial observances and favourite subjects of discussion. The members of the Cha-no-yu associations were termed *Cha-jin*, or tea-men; the more learned of these, who were capable of conducting the meeting, were called *Cha-no-yu-shi*; while the great masters received the title of *Cha-sei*, or Sage.

The *séances*, though burdened with etiquette, were not the mere empty forms that might be implied from the references to the subject found in many foreign and even native books, but often constituted symposia in which abstruse questions of philosophy, literature, and art were discussed from the standpoint of acknowledged authority; for the *Cha-jin* were the critics and connoisseurs whose dicta consecrated or condemned the labours of artist or author, and established canons of taste to which all works, to be successful in their generation, must conform. So far the ostensible objects, but it is more than probable that in times of political turmoil the privileged, almost masonic secrecy of the meeting, often tempted the members to replace the gentle argument of learning by more momentous and less legitimate debate; and, unfortunately, there is little doubt that the harmless beverage, so solemnly prepared, could on occasion be the vehicle for deadly, swift working drugs, that disembarrassed the poisoner effectually and for ever of a rival, enemy, or inconvenient ally.<sup>1</sup>

<sup>1</sup> The suspected poisoning of Gamō Ujisato by Hidōyoshi, and of Kato Kiyomasa by Iyēyasu, at Cha-no-yu meetings, forms part of the secret history of the sixteenth and seventeenth centuries.

The source of the Cha-no-yu is not clearly known. According to the *Suiko-Shiu*, a valuable item in the literature of the institution, ceremonials in connection with tea-drinking date from the reign of the Emperor Murakami (A.D. 947—967), and took their origin in commemoration of the medicinal qualities attributed to the herb; the Emperor, who was suffering from a disease against which physicians were powerless, having recovered after drinking an offering of tea that had been made to the goddess Kwanyin. From this time a ceremonial was performed in honour of tea in every province on the first day of the first month.<sup>2</sup>

In the twelfth century a Buddhist abbot, named Miōyē, learned from a physician the wondrous properties of the herb in clearing the mind and warding off sleep, and thinking that the effects of such a medicine would be of much spiritual benefit to the priesthood, planted in various parts of the country seeds that had been imported from China by a priest, named Senkokushi, and the cultivation soon became general.

The use of the infusion as a refreshing beverage did not begin until late in the fifteenth century, when a noted priest, named Murata Shiūko, desiring to vanquish the soul-destroying drowsiness which his attempts at religious meditation never failed to induce, and apparently oblivious of the reputation which the herb had gained in the time of Miōyē, sought the advice of his physician. The words of the medical opinion have been preserved. "If you would drive away sleep, take the herb tea, which is an excellent medicine for the heart. The heart is the chief of the organs of the human body, and bitterness is the first of all the tastes. If you take abundance of tea infusion, which possesses in a high degree this bitter flavour, it will fortify your heart, and so maintain your health and diminish your desire for sleep."<sup>3</sup>

The result of the prescription exceeded the hopes of the patient, and in grateful acknowledgment of the efficacy of the medicament he introduced the Cha-no-yu meetings, and reduced to rule a number of ceremonial observances devised to lend solemnity to the occasion. The idea of tea ceremonials was not, however, altogether novel, as something of the kind is known to have been practised from ancient times in the Middle Kingdom. It is probable that the rules of Shiūko were founded upon those followed in China, which are said to have originated in the T'ang dynasty; but according to the *Cha-do-Sentei*, one of the many volumes devoted to the institution, "the Chinese regulations were not economical and elegant, like those of the Japanese Cha-no-yu, that were designed to curb the luxury of the rich, but took concern only for details of preparation, regulating the taste, colour, and dilution of the beverage."

Shiūko found a pupil and a warm coadjutor in the Shōgun Yoshimasa, whose rank was sufficient to give vogue to any custom upon which he might confer his

<sup>2</sup> The seed of the tea-plant was first brought from China by the Buddhist priest Dengiō Daishi, near the end of the eighth century, and it is stated that the Emperor Saga (810—823) received an offering of tea during a journey to Shiga.

<sup>3</sup> A similar story is related with respect to a Chinese priest of the T'ang dynasty.



patronage; and thenceforth the practice was adopted and zealously cultivated by the most distinguished men in the country, and the use of tea as a dietetic beverage became general.

Associated with Shiūko, the first of the *Cha-sei*, was Sōami, a famous painter of the Chinese school, and hence a valuable guide to such a collector of objects of *vertu* as Yoshimasa; but the Cha-no-yu was not to secure its highest influence until after the fall of the Ashikaga dynasty, when Hidéyoshi had reached the summit of his power.<sup>4</sup> Hidéyoshi emulated Yoshimasa, both as a supporter of the ceremonials and as a gatherer of *Meibutsu* (celebrated or notable things). He had placed in his newly-built castle of Ozaka a remarkable collection of antiquities, and at the select tea-reunions conducted under his direction, eagerly-sought curiosities of all kinds were brought forward for discussion, by which means new opportunities were constantly provided for the augmentation of his collection. Sen-no-Rikiu, the great "Sage of the Cha-no-yu," was the especial favourite of Hidéyoshi, and by a happy combination of tact and talent acquired, despite a plebeian origin, an extraordinary influence in the highest circles. He was acknowledged as the supreme authority in matters of antiquarian interest; the flower of the nobility were glad to enrol themselves as his pupils in the ceremonial mysteries which his studies had so greatly elaborated, and beyond this, it is probable that his voice was often heard in matters of far greater moment than mere formulæ of politeness.

One of the offices of Rikiu had been to catalogue and appraise the rarities in the possession of his patron, and having every incentive to place as high an estimate as possible upon each article, he succeeded in conferring upon antique trifles of various kinds an almost fabulous value, so producing results altogether destructive of the principle of economy which was supposed to be a ruling element in the constitution of the Cha-no-yu. Pottery held the highest place in the esteem of collectors, for we are told that about this time the price for the earlier examples of the old Chinese, Korean, and Japanese ware would be counted in tens or hundreds of gold *ōban*;<sup>5</sup> and a choice specimen was deemed a not unworthy acknowledgment for the highest services rendered to the state. To such an extent did the exaggerated dilettantism in pottery develop under the fostering guardianship of the Cha-no-yu, that it became a fashion for men of the highest rank to apply themselves to the industry *au grand sérieux*. The wealthier amateurs would build private furnaces in their own domains, and spend their best years and energies in shaping indifferent pots and tea-cups, or else, with greater wisdom, engaged the services of noted potters to labour under their immediate supervision; Korean workmen were brought as valued prizes of war by the generals

<sup>4</sup> Nothing is here said as to the branch institutions which sprung up after the time of Rikiu, or of the ceremonials observed at the assemblages. For full information on these points the reader is referred to the treatise of Dr. Funk, in the sixth part of the "Mittheilungen der Deutschen Gesellschaft für Natur und Völkerkunde Ostasiens," 1874, and to Mr. Franks' introduction to the Report on Japanese pottery in the South Kensington Museum.

<sup>5</sup> The gold *ōban* was worth from ten to sixty dollars, according to size (Griffis).



of Hidéyoshi; and clever native artists, attracted by the rewards so ungrudgingly lavished upon the calling, hastened to contend in the field where honour was so freely to be won.

Keramic art owed most of the exaggerated dignity it possessed during the sixteenth and seventeenth centuries to the great leaders of the Cha-no-yu, but the benefit attaching to their support was strongly qualified by the retarding influence of their wearisome adulation of the old models, which for a time caused the best efforts of the best potters to be wasted in imitation of the works of past ages, and repressed those very powers of invention that had enabled the old masters to provide posterity with standards of beauty.



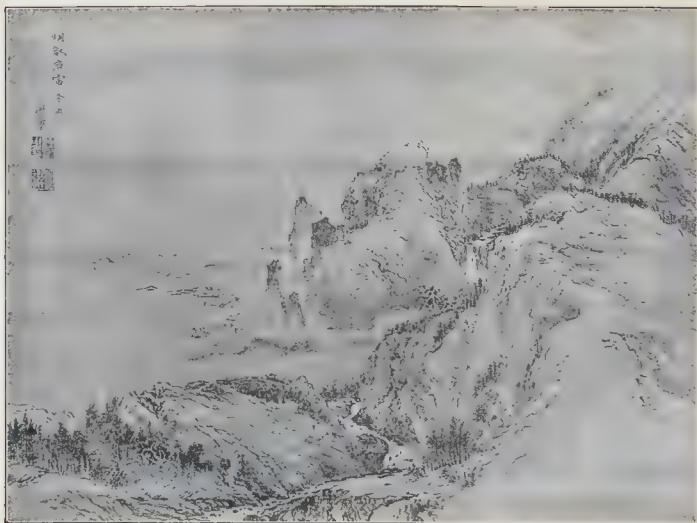


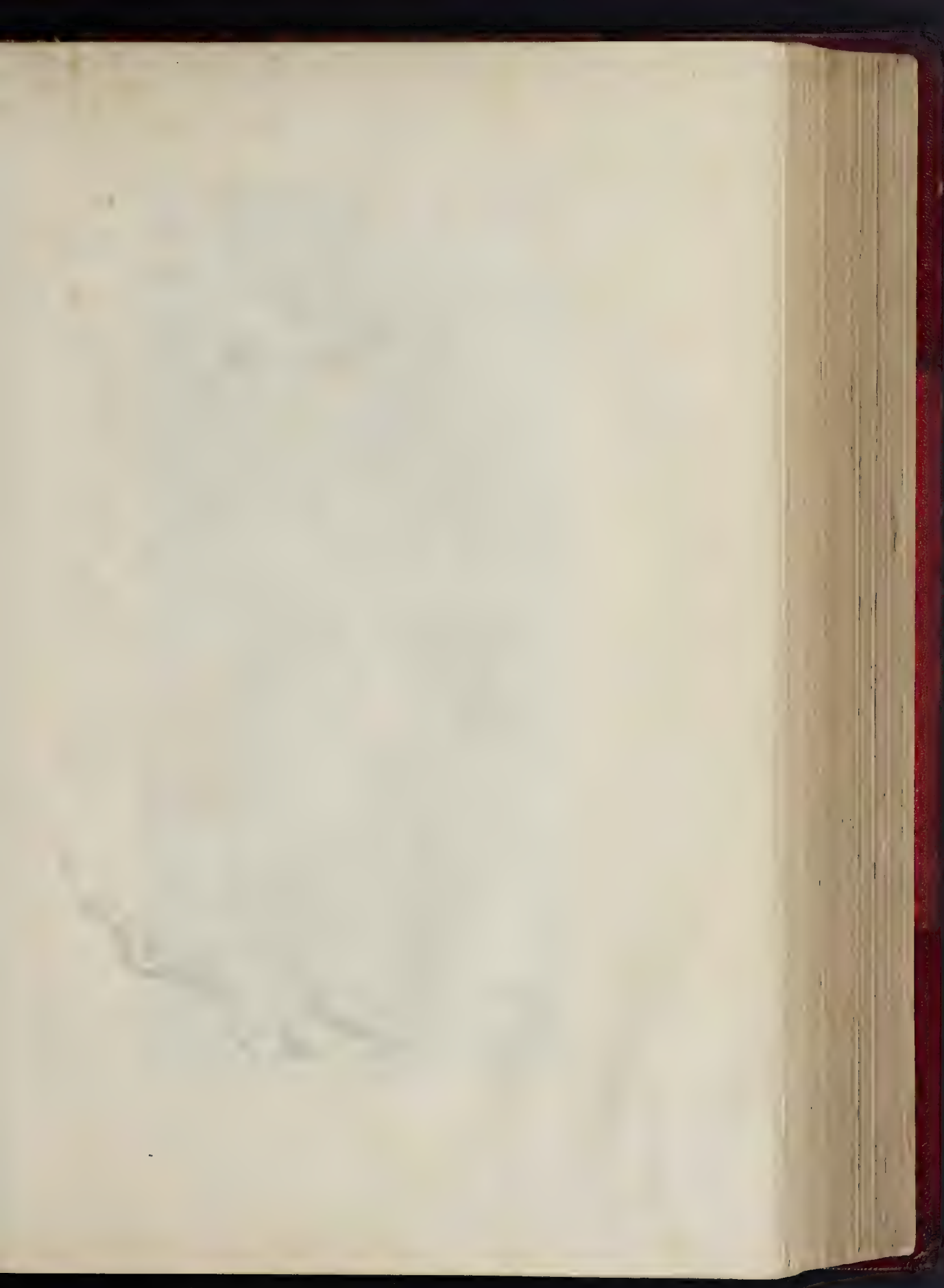
Fig. 33. From a painting by Ōkio in the Ernest Hart Collection (1770).

## CHAPTER IX.



THE fourth and last era began about thirty years before the close of the last century, with the rise of the Shijō Naturalistic school of painting in Kioto, and a wide development of the Artisan Popular school in Yedo and Osaka, two steps which conferred upon Japanese art the strongest of those national characteristics that have now completed its separation from the parent art of China. The appearance of the Ganku Academy of Kishi Dōkō, and the Bunchō branch of the Chinese school under Tani Bunchō, a few years later, helped to strengthen the distinctiveness of the new period; and a feeble attempt to introduce the principles of European art also dates from the same epoch.

That the study of nature is the best means of achieving the highest results in art was admitted as a general principle by the older painters of China and Japan, but the acceptance of the law was qualified by a latitude of interpretation that relieved those who enunciated it from any constraint it might otherwise have imposed upon their practice. Many of the old Chinese masters had indeed observed nature closely while conventionalizing it, and were in advance of most of their Japanese





# PLATE 29.

## CRANES.

From a painting on silk by MARUYAMA ŌKIO. Naturalistic School (c. 1780). Size of original, 12 × 38 inches.

See descriptive interleaf to Plate 62.









imitators, in whose works the precious element of truth was often scarcely assayable in the mass of calligraphic alloy. Useful studies from life, however, appeared in certain instances in the works of members of the Kano, Tosa, and other academies, as in pictures of trained falcons, and in portraits of noted personages, but such productions were not of the highest order of excellence in their kind, and seldom conveyed the impression that the artist felt pleasure in his task.

The first painter who seriously endeavoured to establish naturalistic art upon a practical basis was Maruyama Ōkio, the founder of the Shijō school. Ōkio was born in the province of Tamba, in 1733, and learned the rudiments of his art from a painter named Ishida Yūtei, whose name has reached posterity only by the connection that links it with that of his pupil. There is no reason to suppose that Yūtei was the author of the idea which created the new school, for we are told in the *Gwajō yōriaku* that Ōkio's education consisted, as usual, in copying the most celebrated of the old drawings; "but their study gave him no inclination to adhere to the rules which guided their execution, and he invented a new style, drawing birds, flowers, grasses, quadrupeds, insects, and fishes from nature: his talents were also manifested in the delineation of landscape and figure, and he was a skilful colourist; so that his fame became noised throughout the empire, all people learned by his example, and he effected a revolution in the laws of painting in Kioto."

Notwithstanding the credit due to Ōkio, his works show that he lacked the full courage of his convictions. His drawing is often faithful to the life, even in the smallest details, as in the dead carp in plate 30; but he still sacrificed, perhaps almost unconsciously, at the altar of the old faith. His perspective was Chinese; he systematically ignored projected shadows, and his drawings of men and women evidenced no more observation of anatomical form than did those of his predecessors. Nevertheless, there was a novel and intelligent grace in his more characteristic sketches, which, enforced by the technical skill and harmonious colouring derived from his early study of the old masters, secured for him a success inferior only to the merits of his cause. He was most felicitous in drawings of birds and fishes, and the domestic fowl and the carp were the most frequent subjects for his pencil; but in figures and landscape he was excelled by some of his followers. He has left a few pictures which by motive and treatment belong rather to the classical than to the naturalistic schools, but these works add nothing to his reputation.

The most active period of his labours falls between 1772 and 1789, corresponding to the periods Anyei and Temmei. Full of radical ideas upon art, he took the courageous step of promulgating them in Kioto, the centre of all that was conservative in Japan; but his heresy was sanctified by his talent, and he not only succeeded in attracting to his side a large number of youthful believers, but converted some prominent alumni of the classical schools, and so formed the nucleus of the important academy which received its name from the street (Shijō machi) in which the master fixed his studio. He lived to see the influence of his teaching spread on

all sides, even to the schools which had previously found all that was worth knowing in the laws and examples bequeathed by the ancients; but his reward, like that of Motonobu, did not come until after he had passed the meridian of life, and unfortunately he did not live so long as this veteran to enjoy it. He died in 1795,



Fig. 34. Puppies at play. After a painting by Ōkio in the Ernest Hart Collection (1777).

at the age of sixty-two—a fair term for the Japanese in general, yet a short one for the painters, who, as a body, appear to have been favoured with remarkable longevity.

He never drew for the book-engravers, but two collections of his rough sketches, entitled *Enō gwa-fu* and *Ōkio gwa-fu*, were published after his death, and other of his drawings have been reproduced in various albums.







PLATE 30.

THREE PICTURES OF THE SHIJŌ SCHOOL, GOWLAND COLLECTION.

1. MONKEYS.

From a painting on silk, executed by MORI SOSEN at the age of 70. 1817.

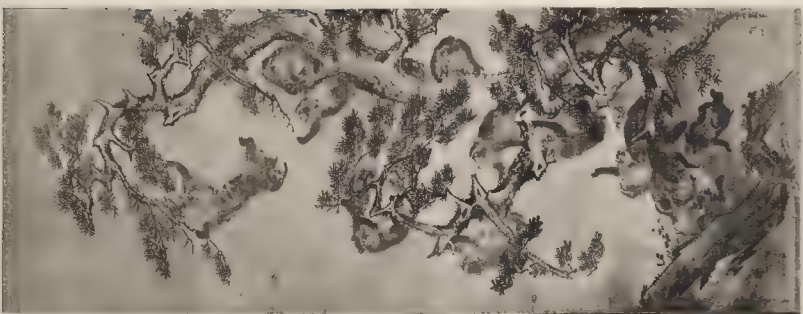
2. DEAD CARP (Cyprinus carpio).

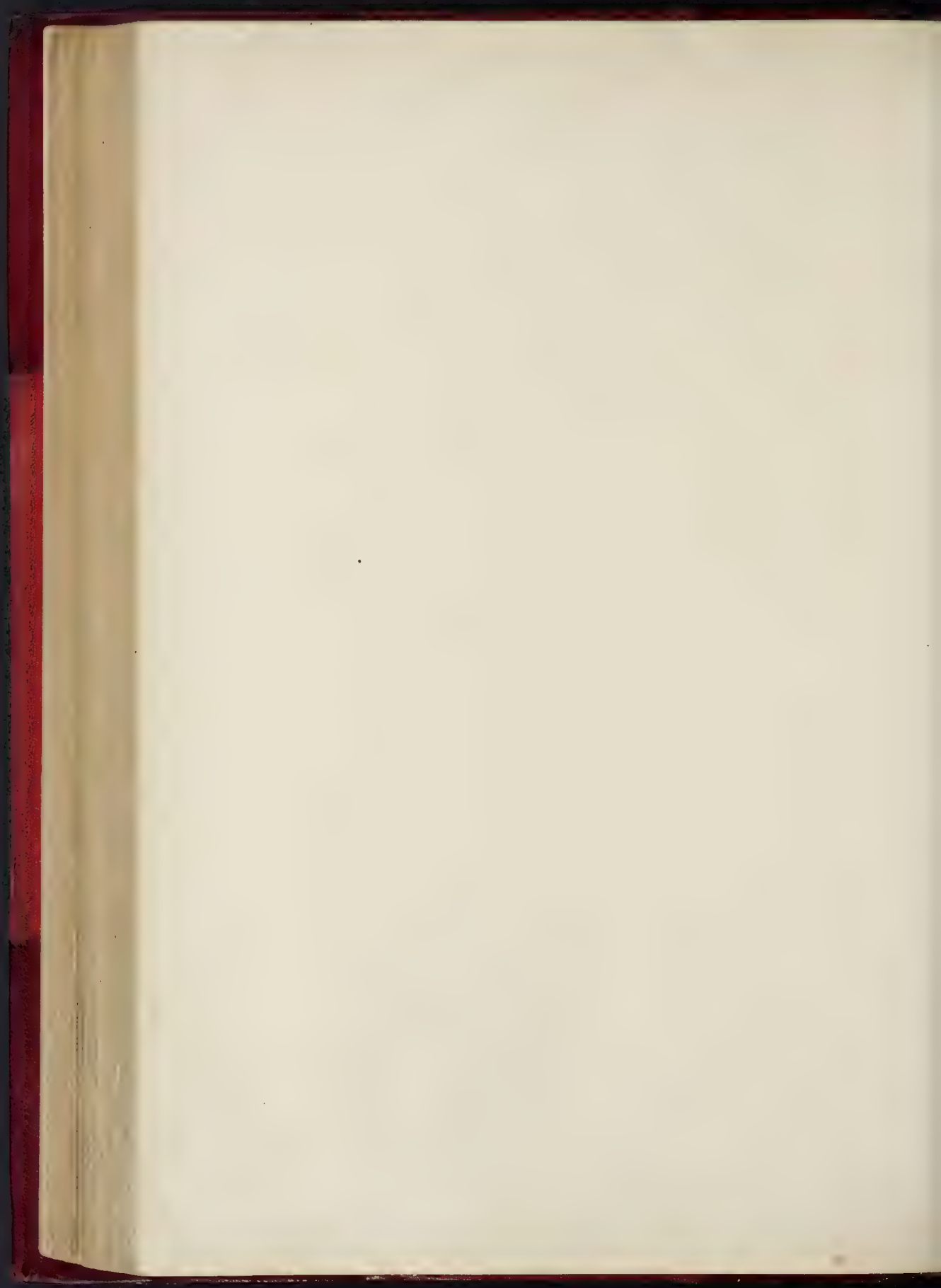
From a painting on silk by MARUYAMA ŌKIO. Dated 1781.

3. LANDSCAPE. WINTER SCENE.

From a painting on silk by NAGASAWA ROSHIŌ. C. 1820.









He had two sons, named Ōzui and Ōjiu, and left many pupils and imitators, in whose hands his teaching was productive of some of the most graceful works of Japanese pictorial art. The names of Rosetsu, Genki, Gekkei, Sosen, Keibun, Tessan, Ippō, Shiühō, Hōyen, Zaishō, and Yōsai are those of the most distinguished representatives of the school from the time of its foundation.

Nagasawa Rosetsu, a native of Kioto, was an artist of great power and greater eccentricity, and as a painter of landscape achieved effects more striking than those of Ōkio himself. The poetical beauty of the scene engraved in plate 30 is only equalled in modern times in some of the pictures of Bunrin. His son, Roshū, inherited much of his genius.

Genki, a pupil of Rosetsu, painted animals, flowers, and portraits of women, and was famous for the beauty of his colouring. Unfortunately his career was terminated at an early age, and he has left comparatively few works to bear witness to his talent.

Matsumura Gekkei, known also as Goshun, was originally a pupil of the celebrated landscape painter Buson (see p. 47), but after the death of his teacher he formed the acquaintance of Ōkio, whose principles he adopted, incorporating them with the style of his earlier years. His most remarkable pictures are representations of scenery, but he was also noted as a painter of flowers.

He died at the age of sixty, in the period of Bunkwa (1804—1818). Two of his pupils, Koson (Toyohiko or Okamoto Hōgen) and Shibata Gito, were successful imitators of his manner, and his younger brother, Keibun, became one of the leaders of the Shijō school.

The sketches of Keibun were marked by a remarkably facile grace of touch, united with a peculiar tenderness of colouring and softness of tint gradations. His sketches of birds and flowers are charming specimens of Japanese art, but he ranks below his brother as a painter of landscape, and is generally inferior to him in originality and force. One of his pictures is engraved in Section 4.

Mori Sosen, a late contemporary of Ōkio, may be regarded as one of the greatest animal painters of his school, although his conscientious observance of naturalistic details brought him little credit with the critics of his time.<sup>1</sup> Unfortunately he devoted his brush principally to delineations of monkey life, and is little known except in that speciality; but, as M. Gonse has already demonstrated, he could paint animals of all kinds with almost equal skill. A glance at the reproductions in "L'Art Japonais," and in the present work (plates 31, 42, and 68, and fig. 33), will prove that his drawings, whether in his elaborate or freehand style, were the most faithful studies of their kind ever produced in Japan. Nevertheless, we look in vain in his works for evidence of a comprehension of the poetical or humorous possibilities of his subject. Creations like the "Shepherd's last Mourner" on the one hand, and the

<sup>1</sup> The author of the *Gwajō yōriaku*, after alluding to his life-like portraiture of monkeys, remarks that "although his pictures might please the eyes of ordinary people, they were devoid of elegance and taste."

"Jack in Office" on the other, were outside his range, and if we attempt to compare him with any European painter, it must be with a lesser genius than Landseer.

He died in 1821, at the age of seventy-five (Gonse). The demand for his works was not very great during his life, but the well-deserved increase of his popularity in the last twenty years has led to wholesale forgeries of his name and style. The greater number of specimens bearing his signature that reach Europe in the present day are executed by clever pupils of the school, but there are few of the impostures that may not be convicted by artistic shortcomings of which the master hand was never guilty.

Mori Tessen, a native of Osaka, followed the style of Ōkio very closely. Shihō, also a townsman of Osaka, rivalled Sosen as a painter of monkeys (see plate 32), and has given us many striking representations of other forms of animal life. Mori Ippō,



Fig. 35. From a picture by Hōyen, in the Spiers Collection. Shijō School (c. 1835).

of Kioto, one of the best artists of the school in the early part of the present century, surpassed all his contemporaries in the delineation of birds in motion (see plate 62), and was also a skilful "impressionist" in landscape. Hōyen, a pupil of Tessen, attained a wide reputation for sketches of birds and flowers, which combined with rare





**PLATE 31.**

**DEER AND MONKEY.**

From a picture on paper by MORI SOSEN (1747—1821), in the Author's Collection. Size of original, 36 in. × 14 in.  
Shijō Naturalistic School.

THE work is in the coarser style of the artist, and may be compared in this respect with plate 68. A kind of chiaroscuro has been introduced in copying the forms of the animals, but shadows have been ignored in other parts of the picture

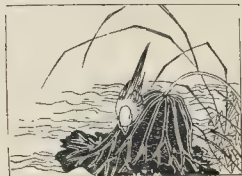












## PLATE 32.

### MONKEY.

From a painting on silk by HËGEN SHIHË. Shijō School. Nineteenth century. Size of original, 28 × 12 inches.

THE monkey drawn by the Shijō artist is the Inuus or *Macacus Speciosus*, the only representative of the tribe in Japan. Dr. Rein states that it is common in Shikoku, Aki, Kīūshiū, and Higo, and extends as far northwards as the fortieth parallel of latitude. It has been depicted in Siebold's "Fauna Japonica."

The older artists of the Kano and Chinese schools rarely painted the native monkey, but prepared imaginative renderings of a long-armed foreign species, the figure of which was probably copied from the works of the Chinese masters.

WILHELM GREVE, Berlin, chromolith.









effects of grouping and close observation of naturalistic detail, an elegance of touch remarkable even for a Japanese artist (see plate 40 and fig. 35). Some of his numerous pupils are at present working for the foreign market. Zaishō and Zaimai, the sons of Hara Zaichiu, a well-known artist of the Chinese school, must be placed with the pupils of the Shijō school; but many of their works, especially in landscape (see heading, Chap. IV., Section 4), show more traces of the classical ideal than is usual in pictures of the followers of Ōkio.

The last of the foremost group of painters in the Naturalistic academy was Kikuchi Yōsai, whose drawings of Japanese worthies are now so well known to Europeans through their reproductions in the works of Humbert and Gonse. He was essentially a figure painter, and in that speciality leaves the rest of his school far in the rear; but in landscape, birds, flowers, and the other motives favoured by most of the leaders of the school, he never sought distinction. His reputation outside Japan rests principally upon the engravings in his *magnum opus*, the *Zenken kojitsu*; but he was also a colourist of refined feeling, and was gifted with a vigour of design that is very inadequately reproduced in the woodcut copies of his drawings. Two of his pictures in the British Museum Collection show perfectly his mastery of the brush, and one of these, the "Ascent of the Sage Fukurokujiu to the Home of the Immortals," ranks with the noblest conceptions in modern Japanese art. The collections of Messrs. Duret and Gonse include many of his sketches, some of which were exhibited in Paris in 1883. One of his pictures is engraved in plate 34.

Yōsai died at the age of ninety-one, in 1878, after having worked with undiminished energy until within two or three years of his death.

The account of the Shijō school cannot be closed without a reference to one of its later alumni, who has devoted his chief energies to the lacquer industry. Shibata Zēshin, who is still living, is an artist of remarkable capacity and power of invention. He is the most original designer of the present century in lacquer, and some of his pictures in the British Museum Collection (see plate 45), and a group of monkeys in the possession of M. Bing, are sufficient to give him a high place amongst water-colour painters.

Many other pupils of considerable ability have contributed to the triumphs of the Naturalistic school, but have not secured an adequate recognition from their contemporaries. Ota Kinkin, a female artist, whose picture of cherry blossoms is copied in plate 58, is merely named in the *Gwajō Yōriaku*; while Saikuko Yusei, whose picture, reproduced in plate 64, demands for him notice as an artist of the first rank, does not appear to have received any mention in the published lists of painters.

The chief characteristics of the Shijō school are a graceful, flowing outline, freed from the arbitrary mannerisms of touch indulged in by many of the older masters; comparative, sometimes almost absolute, correctness in the interpretation of the forms

of animal life; and lastly, a light colouring, suggestive of the prevailing tones of the objects depicted, and full of delicate harmonies and gradations. In the calligraphic qualities of the design the Shijō artists were inferior to most masters of the Renaissance, though less in beauty than in strength; and in the decorative value of their work they fell much behind such men as Yeitoku and Sanraku. Nevertheless, they initiated a sensible and important advance in the pictorial ideal; and whatever inferiority their paintings may have evidenced in certain directions when compared with the more ancient art, was not the fault of the principle to which they gave support.

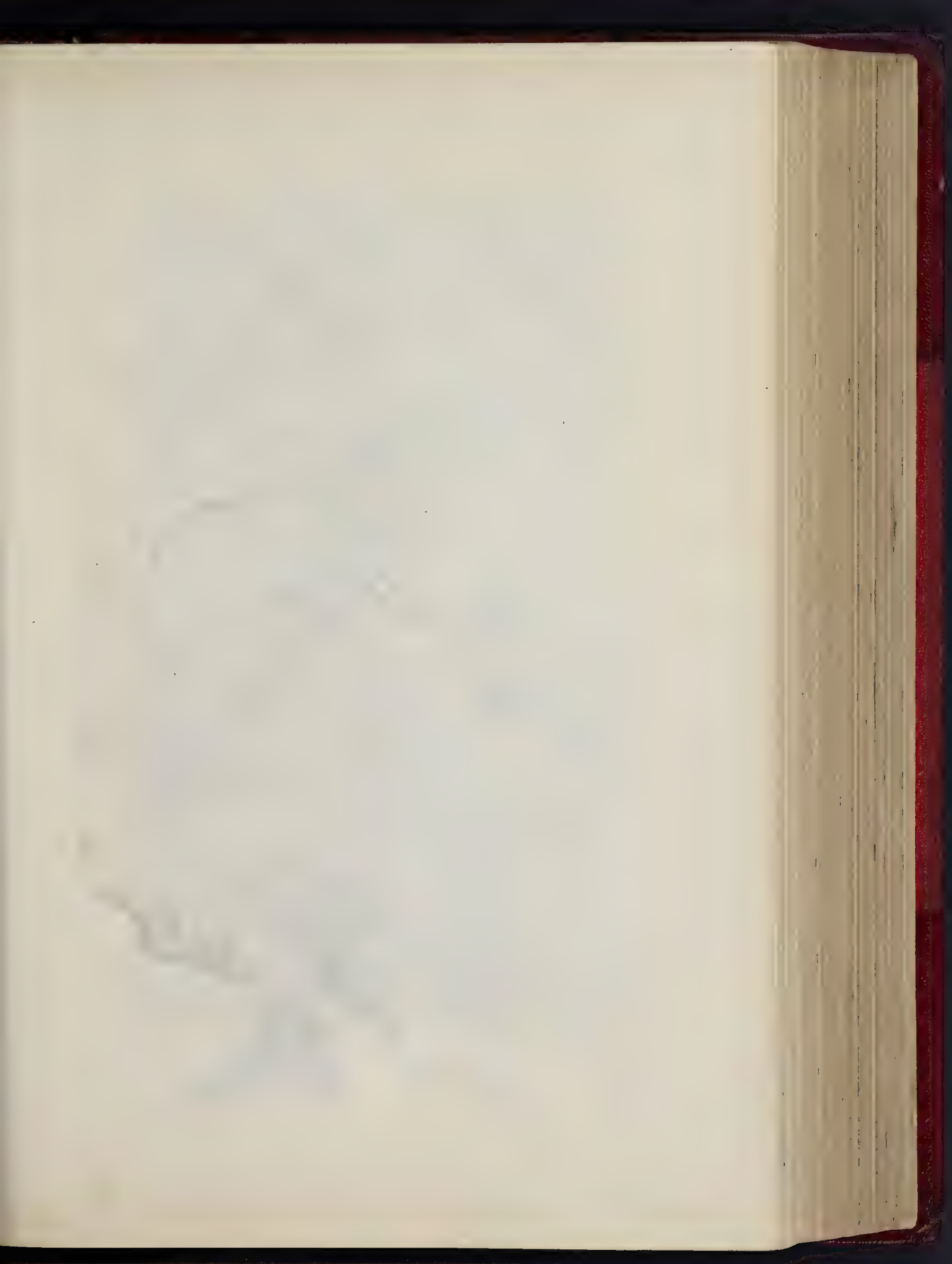
The naturalistic principle of the school, however, was incompletely developed: the effects of chiaroscuro were often obtained with much success, yet high lights, reflected lights, and projected shadows were still unrecognized, and both perspective and anatomy were neglected as absolutely as by the older painters; but the collectors who own specimens of the fowls or carp of Ōkio, of the landscapes of Rosetsu, of the monkey or other animals of Sosen, of the wild geese or cranes of Ippō, of the birds and flowers of Keibun or Hōyen, and of the heroic figures of Yōsai, may claim a good experience of the most generally attractive phase of Japanese pictorial art.

In motives, the naturalistic basis of the Shijō school as a rule excluded most of the subjects in favour with the classical academies, but Chinese landscapes, Chinese sages, and mythical animals were profitably replaced by transcripts of the scenery and natural history of Japan. The subjects peculiar to the Popular school, the life of the streets and theatres, were as little touched upon by the naturalists as by the older painters; but where the Shijō and Artisan schools chanced to coincide in motive, the advantage in point of refinement rested always with the former.



Fig. 36. From a painting by Sosen in the Dillon Collection (1786).







### PLATE 33.

#### PEACOCK AND PINE TREE.

BRITISH MUSEUM COLLECTION (No. 2314).

From a painting on silk by SAIKIORIO YÜSEL. Naturalistic School. C. 1820.

Size of original,  $56\frac{3}{4} \times 33\frac{1}{4}$  inches.

THE peacock is nearly always drawn with the pine-tree or the peony, in conformity with a popular symbolism of Chinese origin that links together certain natural objects by means of poetical or other associations of ideas to which the clue is sometimes obvious, sometimes obscure, and in some cases altogether lost. Further illustrations of the kind may be seen on Plates 25, 40, 62, 67, 73 (Chinese), and 77 (Chinese), in which the swallow and willow-tree, the sparrow and the bamboo, the crane and the sun, the tiger and the bamboo, the dove and the plum-blossom, and the squirrel and the vine are grouped together in pairs. The Chinese lion and the peony, the 'phoenix' and the Paulownia imperialis, the wild goose and the rush, the quail and the millet, and the hare and the equisetum are other familiar examples; while the conjunction of the crane, the hairy-tailed tortoise, the white deer, the bamboo, the pine, and the plum, as emblems of longevity, repeats itself in a thousand ways in the products of Japanese art.













PLATE 34.

HADÉSU SLAYING THE KOREAN TIGER.

BRITISH MUSEUM COLLECTION (No. 2345).

From a lightly tinted picture on silk, by KIKUCHI YŌSAI (1787—1878). Size of original,  $40\frac{1}{4} \times 11\frac{1}{8}$  in.  
Shijō Naturalistic School.

KASHIWA-DÉNO OMI HADÉSU was an ambassador sent to Korea by the Emperor Kimmei in A.D. 545. On one snowy night during his stay in that country his little daughter was lost. All research was in vain, until at last a bloody track marked by the footprints of a tiger gave a sad clue to the mystery, and Hadésu, determined to avenge if too late to save his child, followed the beast to its lair. When he reached the den, the tiger was on the alert, and flew towards him with open mouth, but the infuriated father, thrusting his hand between the yawning jaws, seized the creature's tongue, and buried his sword in its body.

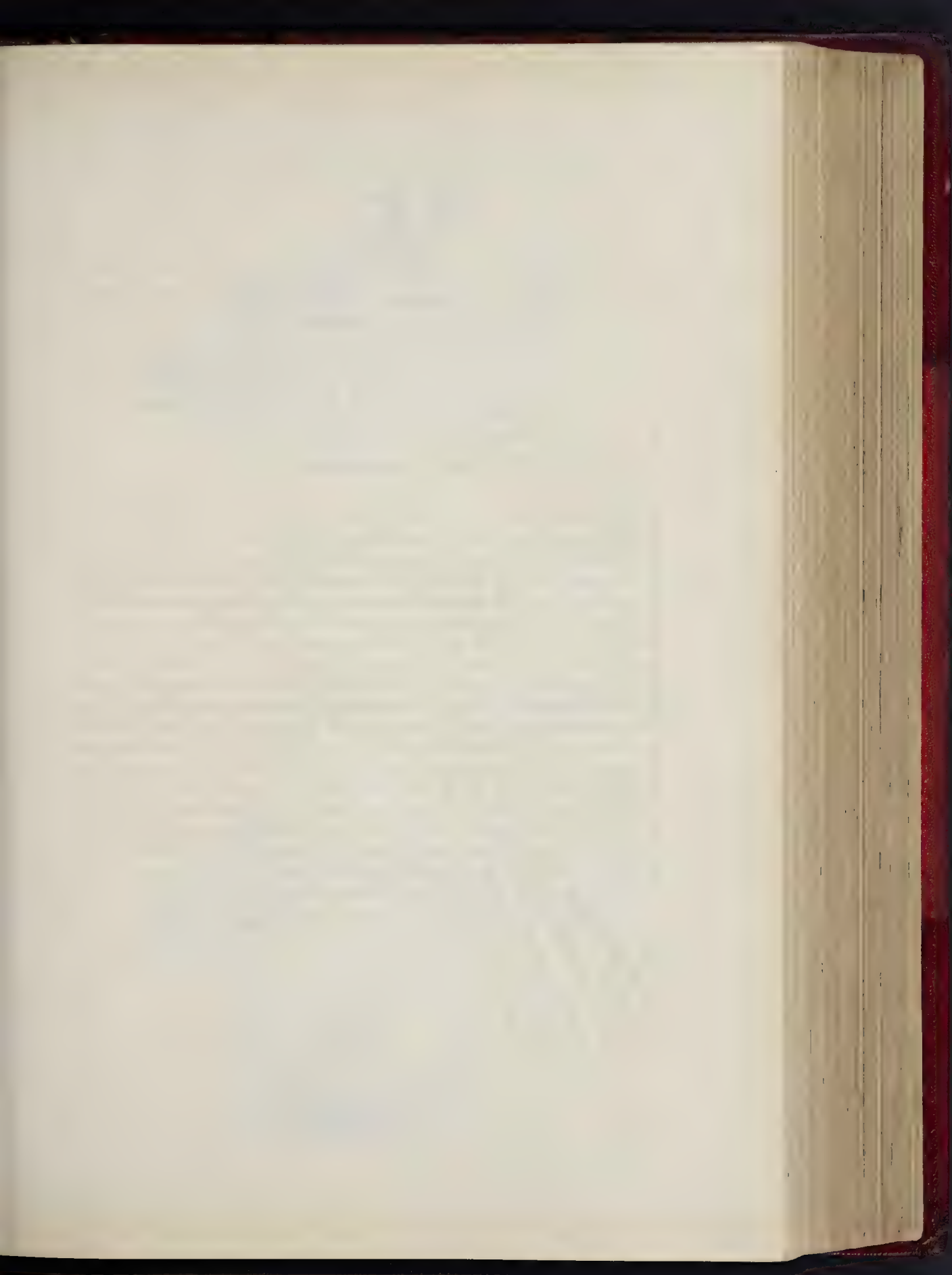
The picture has been repeated in the *Zenken kojitsu*, vol. viii.













## PLATE 35.

### ANCIENT JAPANESE HEROES.

From drawings by KIKUCHI YŌSAI, engraved in the *Zen-ken ho-jitsu*. Naturalistic School.

THE handsome and dignified figure armed with a bow represents a prehistoric grandee named Umashi Maté, of whom we have no particulars of interest to relate. The youth in maiden attire, posturing with a drawn sword in his hand, is Wo-usu, afterwards known as Yamato Také, the son of the Emperor Keikō (reigned 71—130 A.D.). Yamato Také as a hero has a reputation of a decidedly barbaric character, for amongst his feats of prowess narrated in the *Kojiki* are included the rending of his elder brother limb from limb by way of remonstrance for his undutiful behaviour in failing to appear at the "morning and evening great august repasts;" as well as the treacherous murder of an enemy, whom he first beguiled into confidence by professions of friendship, and then secretly disarmed by substituting his sword by a mock weapon of wood. The incident here depicted, fortunately of a different kind, is told in the *Kojiki*<sup>1</sup> to the following effect:—The prince having been requested by his father to deal with two bravoes of Kumaso, "unsubmissive and disrespectful men," borrowed the garments of his aunt, concealed a sabre in his bosom, and then set forth. He soon found those whom he sought, noisily discussing an approaching feast to be held in their domiciliary cave, and he determined to await his opportunity until the day of rejoicing. When the time arrived he untied his hair, and disguising himself as a young girl, took a place amongst the women who were to assist in the revels. His appearance did not fail to attract the two bravoes, who, "delighted at the sight of the maiden, set her between them and rejoiced exuberantly. So when the feast was at its height, His Augustness Wo-usu, drawing the sword from his bosom and catching the elder bravo of Kumaso by the collar of his garment, thrust the sabre through his chest, whereupon, alarmed at the sight, the younger brother ran out." The flight was vain, for the prince overtaking the fugitive, pierced him with his sword, and after granting him a few minutes' respite to utter his dying speech, "ripped him up like a ripe melon, and slew him." The name Yamato Také, or 'bravest of Yamato,' was conferred by the victim upon his conqueror with his last breath.

<sup>1</sup> See translation by Mr. B. H. Chamberlain in the "Transactions of the Asiatic Society of Japan," vol. x.











Fig. 37. Hokusai sketching the Peerless Mountain. From the *Fugaku hia'ku*.

## CHAPTER X.



SHORTLY before the opening of the present century, the Ukiyo-yé school began to extend the sphere of its labours, and at length, in response to the demand excited by the marvellous decorative qualities of the art that it revealed to Europe and America, assumed proportions of which its founders had never dreamed, and created for Japan one of its most important commercial outlets. It has been in some respects an agent for evil; but while it has inflicted injury, for a time at least, upon the higher traditions of Japanese painting, it has brought novelty of motive and originality of treatment, and has educed the genius of a class which had hitherto taken little share in art competition.

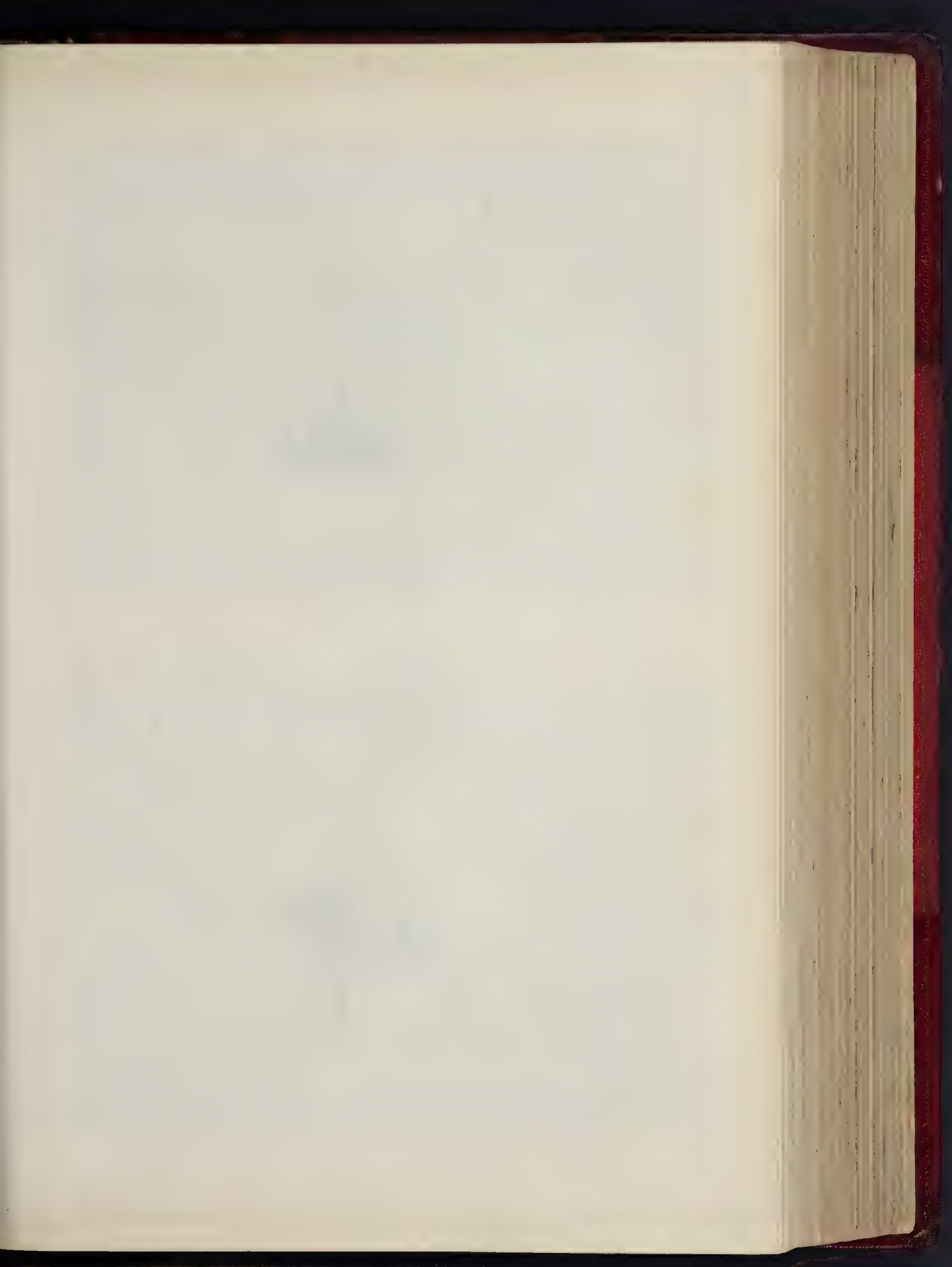
The typical representatives of the new popular artists before the close of the last century were all picture-book and "single sheet" designers: the Toriis, Nishimura Shigénaga, Ippitsusai Buncho, the Katsugawas, and the Utagawas were the fathers of the chromoxylographic portraits of actors which have recently taught us some useful lessons in colour harmonies: Suzuki Harunobu, Kitagawa Utamaro, Kitawo Shigémasa,

unequal, but appeared to the best advantage in his earlier works, which sometimes possessed a singular charm of soft harmony; while in many of the more highly finished of his later pictures the colouring is somewhat heavy and coarse, and is scarcely worthy of his forcible outline and perfect composition. He is said to have painted a large number of pictures for exportation by the Dutch, until the traffic was stopped by the Japanese Government. If this be true, it would be interesting to know what has become of the works in question.



Fig. 38. The quick Postman. From the *Hokusai Manga*.

We may best learn his personal character by the study of his works. They demonstrate not only the versatility and range of his artistic genius, but convey a vivid impression of his moral and intellectual qualities, of his keen but kindly powers of observation, wit untainted by malice, strongly marked individuality free from self-consciousness, and an art-loving industry that never permitted him to save labour



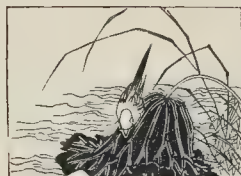


PLATE 36.

1. THE GOBLIN FLIGHT.      2. THE FROGS' HOLIDAY.

From paintings on silk by HOKUSAI. Popular School. Nineteenth century. From the Collection of the  
Hon. James St. Vincent de Saumarez.

LEMERCIER & Co., Chromolith.













# PLATE 37.

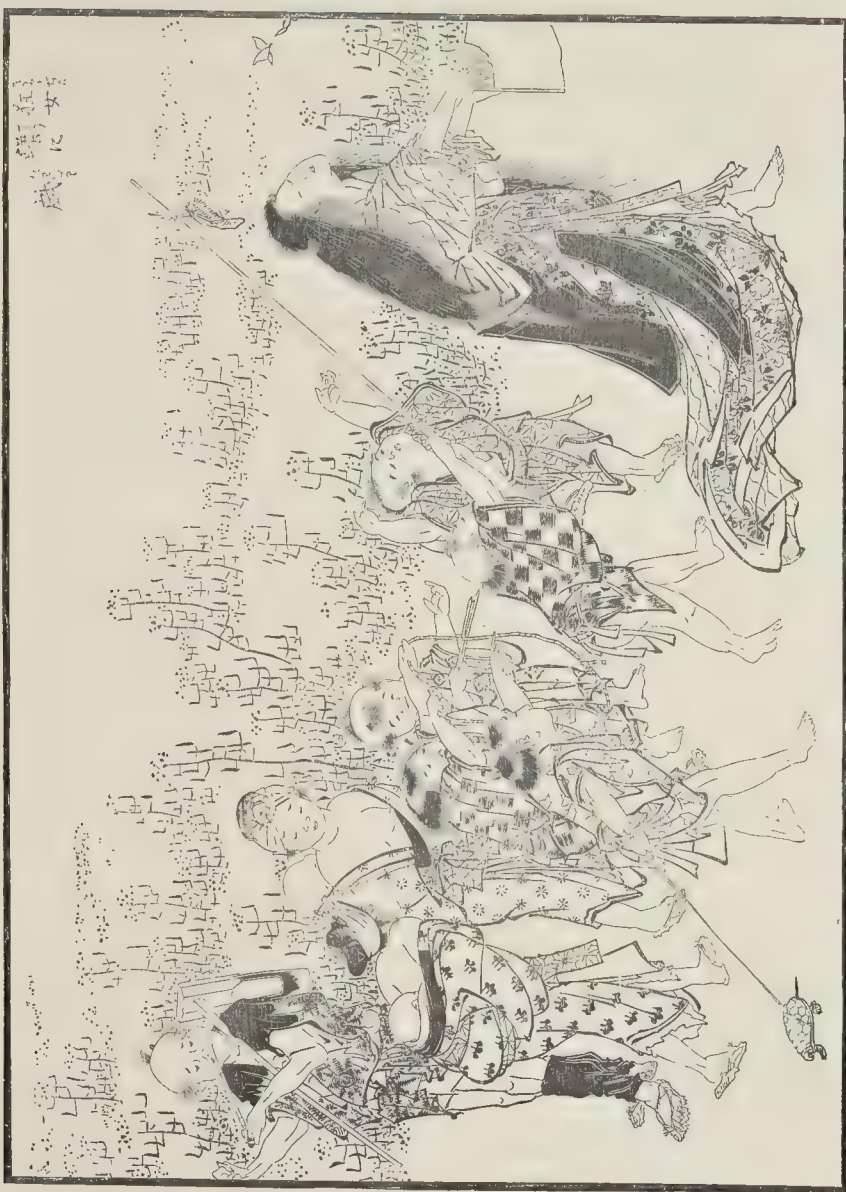
## THE MANIAC.

From a sketch by HOKUSAI (1759—1848), engraved in the *Hokusai gwa-fû*. Popular School.

THE drawing requires little explanation. An insane woman, clad in tattered finery, and happy in the delusion that she is a brilliant ornament of the Imperial Court, parades the street with mincing step and affected gestures, apparently filling the part to her own entire satisfaction, as well as to that of the little urchins who are bearing an old straw sandal above her head as a mocking emblem of a royal canopy. The hastily sketched figures are wonderfully life-like, and the composition of the whole picture is beyond improvement.

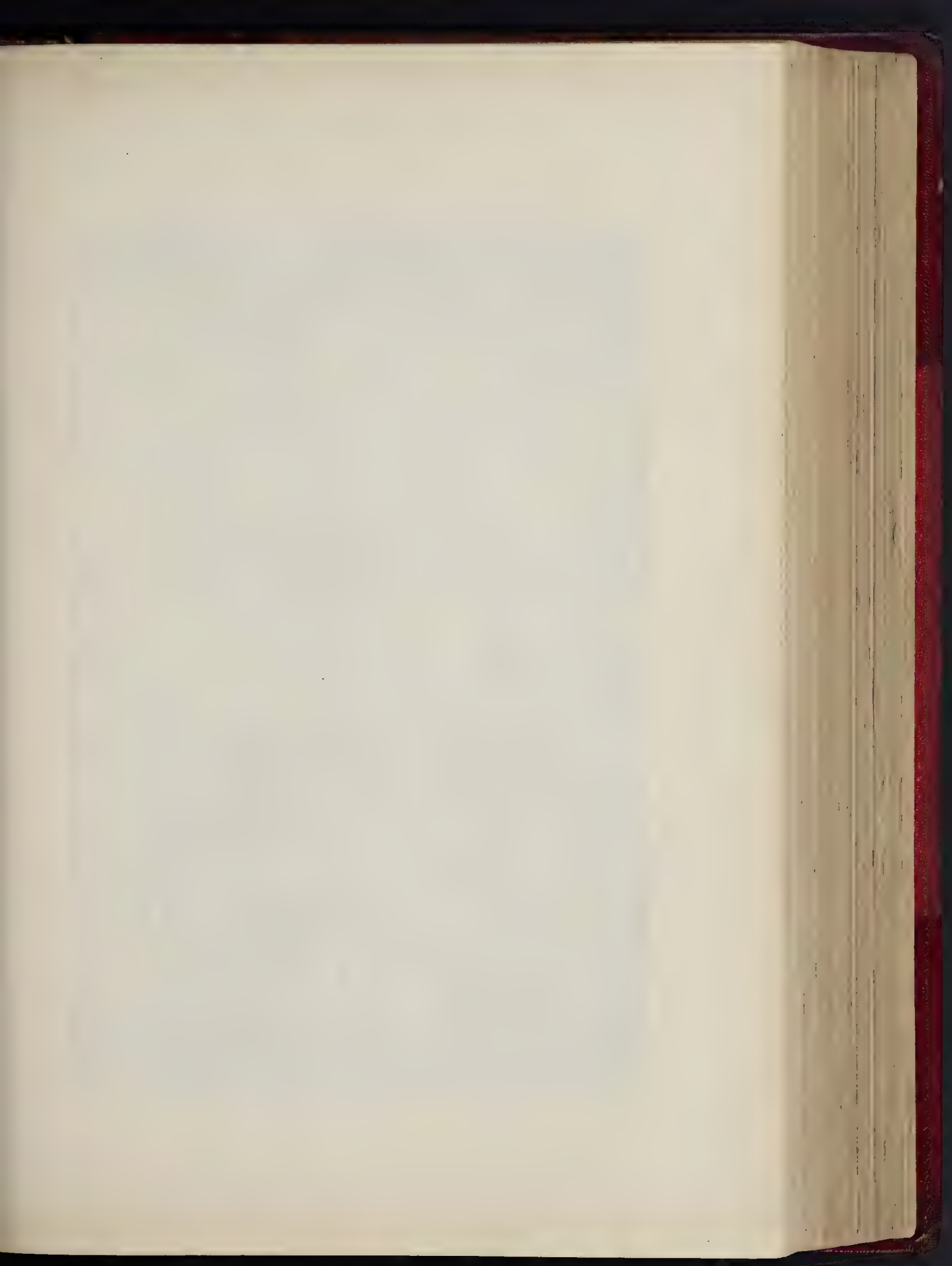






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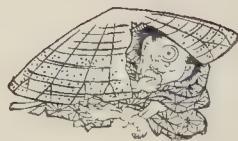


PLATE 38.

TAMÉTOMO AND THE DEMONS.

BRITISH MUSEUM COLLECTION (No. 1747).

From a painting on silk by HOKUSAI. Popular School, 1811. Size of original, 23 x 15 inches.

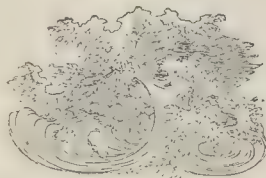
THE Japanese hero is seated grasping a bow, while three muscular demons strain with unavailing force at the string, and a fourth, apparently worn out by previous efforts, looks on with a baffled scowl.

The work is very characteristic of the painter in its firm, freely drawn outline and somewhat heavy colouring, as well as in the remarkable vigour and expressiveness of the principal figures. Two small birds at the upper part of the picture strongly recall certain of the cuts in the *Mangwa*.

The poetical inscription written upon the picture is from the hand of Bakin, the celebrated novelist. This is dated "On the last night (of the year), in the height of winter of the 'Year of the Sheep' in the period Bunkwa (A.D. 1811)."

Tamétomo, the grandson of Yoshiyé (Hachimantarō), was a famous warrior who lived in the latter part of the twelfth century. He is described as standing seven feet high, and having the left arm of such inordinate length, that he was able to draw the bowstring eighteen hands' breadth from the arrow-head, his bow being eight and a half feet long, and requiring the strength of three ordinary men to bend it. He was banished to Ōshima, an island south of Yedo bay, for his share in the civil wars, and to render him powerless, the tendons of his arms were cut. According to the *Hōgen Monogatari*, he committed suicide in this place of exile; but a current legend traces him to the Liuki Islands, where he is said to have settled, his son becoming the first historical king of this tributary group which is now reduced to the position of a Japanese province.

He is fabled to have visited the Isle of the Demons (Onigashima), which is sometimes identified with Hachijō, and to have there demonstrated his own physical superiority over the tenants of the place, to their great discomfiture. This episode is the subject of Hokusai's painting. (British Museum Catalogue, page 381.)









by repetition or plagiarism, or to mar his conceptions by carelessness of hand or thought. He was a cyclopædia of folk-lore and legend, and has left untouched few motives that were worthy of his pencil.

As an artist he was a true Japanese. It was rarely that any half-understood elements of the pictorial rules of European academies stole into his sketch-books to pervert the freedom of his natural style. The science of chiaroscuro was as lightly esteemed in his art as were the laws of perspective or the forms of superficial anatomy. He was undoubtedly acquainted with foreign books and pictures, and five or six of his own drawings (see Section 4) show that he knew at least as much of linear perspective as any of his contemporaries, but the specimens of Western art that accident had thrown in his way were not of a character to make him dissatisfied with the models of style transmitted by the masters of his own country and of China. Hence he took the art as he found it, applying it to embody his own ideas and observations, without feeling the need of more perfected theories or methods.

His labours have long been known and appreciated in Europe and America by the few who have bestowed attention upon the art of Japan. Sir Rutherford Alcock and Mr. Jarves have both drawn largely upon the *Mangwa* for illustrations to their volumes. M. Chassiron, as early as 1864, introduced some very careful engravings from the same source into his "Le Japon, la Chine, et l'Inde." The collections of Dr. Gierke, Professor Morse, M. Gonse, and Mr. Ernest Hart include valuable examples of his pencil. Messrs. Duret and Burty, who are amongst the most earnest admirers of the artist's genius, have succeeded by dint of unremitting search in bringing together extensive libraries of the printed volumes containing his illustrations; and biographical facts have been contributed by many writers, one of whom, Mr. F. V. Dickins, has rendered most important service to the cause by placing an English edition of the "Hundred Views of Fuji" within reach of the English reading public. The art of Hokusai possesses the rare qualities which render it adaptable to all times and all countries, but it is, perhaps, in Japan that he is least highly esteemed.

A word may here be said as to the position of Hokusai amongst his own countrymen. For the acknowledged connoisseurs in pictures—men of high culture in all that constitutes Japanese education—he has no claim to a share in the consideration allotted to the Tosas and Kanos, whose gentle schooling, visible in every line of their work, was a passport of caste that Hokusai did not possess. They do not deny that he has a certain kind of talent, but his training appears to them in a hundred ways that are repugnant to their habits of thought. He is "vulgar," and there is an end of it. This position is natural enough, and need not be unintelligible to any European who believes himself able to recognize, as by an instinct, the character and education of an unknown correspondent in his handwriting and manner of expressing ordinary ideas, but it is narrow and unjust when applied to a man of the genius of Hokusai—as narrow and unjust as would be a criticism that condemns as worthless



a Buddhist god by Keion or Chō Densu, because the lines of bone and muscle fall below the standard of anatomical truth that would be expected from the merest tyro in a European art academy. Hokusai was a child of the people, whose little learning was picked up in the cheapest schools, and whose only possible associates in the Japan of his time were the artisans and tradespeople amidst whom he lived and for whom he laboured. It could only be expected that his work would bear evidence of his surroundings, but it was not "vulgar" in the sense of coarse or offensive. His manner of drawing lacks the something essential to the æsthetic instincts of the educated Oriental calligraphist, but shows no trace of artistic clumsiness or ignorance, and indeed often serves its real purpose better than the masterly but fanciful touch of a Motonobu or a Tanyu. His pictures have gladdened us with bright transcripts of life, energy, and new ideas, written in the tersest and most powerful language, and we need not pause in our verdict to ask whether he is or is not one of the prophets for whom there is no honour in his own country.

The subjoined quotations will serve to show how great is the impression his powers have left upon the two accomplished authors who have been the means of making the Japanese book-illustrator known and appreciated wherever the French language is read. M. Duret ("Gazette des Beaux Arts," vol. xxxvi.) thus sums up his notice of the artist:—

"Hokusai, est le plus grand artiste que le Japon ait produit. Il est du petit nombre de ces hommes qui ont la puissance de marquer à leur coin tout ce qu'ils touchent. On peut donc dire qu'il a su donner un caractère nouveau aux nombreux sujets qu'il a traités, qui sont dès lors demeurés avec une physionomie différente de celle qu'ils avaient auparavant. Si nous voulons mettre Hokusai en balance avec les artistes européens nous ne pouvons le classer parmi les peintres, nous devons le considérer uniquement comme dessinateur et juger son œuvre par comparaison avec celle des maîtres qui ont laissé un œuvre dessiné ou gravé. Dans ces conditions nous trouverons qu'il peut aller de pair avec n'importe quel artiste européen. Ses œuvres, pour me servir d'une expression d'atelier, *tiennent* à côté de celles des plus grandes maîtres."

M. Gonse, no less enthusiastic in his estimate, finally reviews in a few lines the most striking of the characteristics of his works. "Toujours et partout la vie, telle pourrait être la devise de ce grandissime artiste; toujours et partout le souci du trait résumé et expressif, le sentiment du relief, le discernement admirable de ce qui doit émouvoir ou charmer, une verve comique endiablée inépuisable. C'est par ces côtés qu'à mes yeux il égale les plus forts d'entre les nôtres; c'est par là que son œuvre s'élève si haut dans le domaine de l'esthétique japonaise et en établit à mes yeux la formule définitive."

It is only against the opening sentence of the first and the closing words of the last quotation that we should feel at all disposed to raise a protest. Had M. Duret proposed to set the same limits to his comparison of Hokusai with the old Japanese





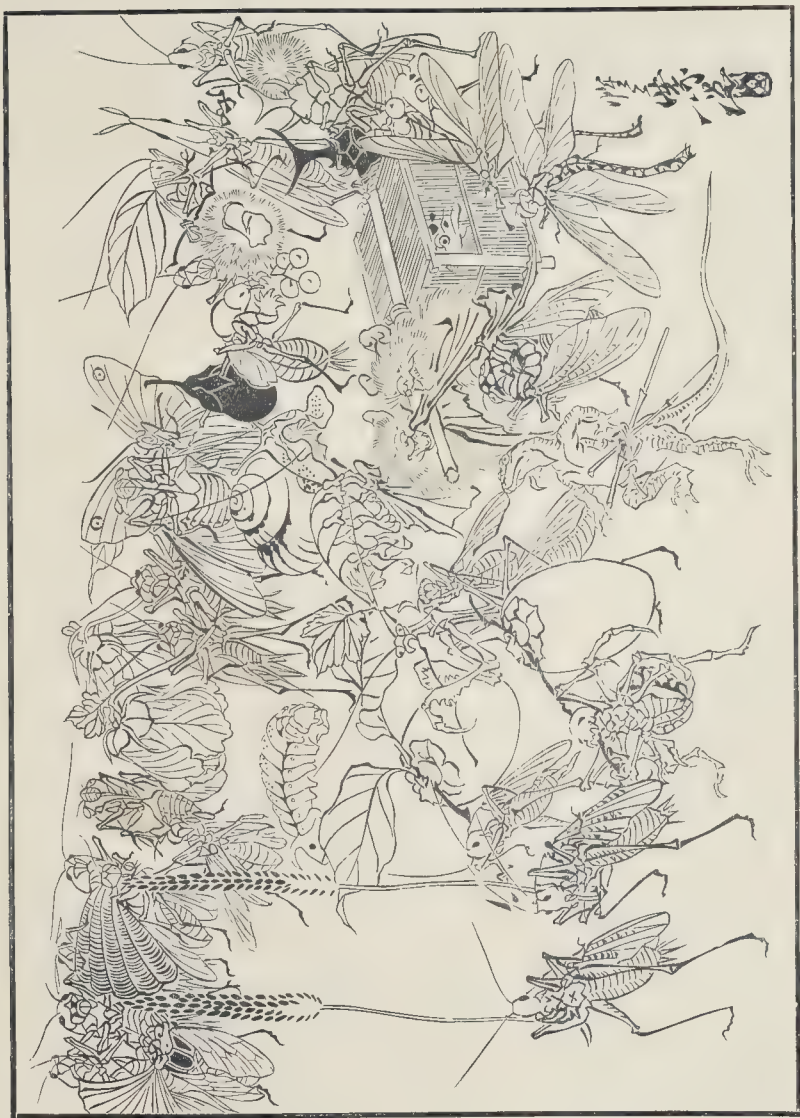


PLATE 39.

THE INSECT DAIMIO CORTÈGE.

Engraved in two blocks, from a drawing by KIŪSAI, made for the author in 1878. Popular School.









masters, that he very justly formulates when placing him by the side of European artists, the position of the *Ukiyo-yé* leader would have been more fairly stated; and it is possible that M. Gonse will at some future time be willing to inscribe a like reservation against his present judgment. Hokusai's memory is, perhaps, exposed to a greater danger from the admiration of his earnest, but too generous European critics, than from the neglect of his countrymen. To regard him as the greatest artist of Japan, and as the crowning representative of all that is excellent in Japanese art, is unjust to the art, and may react unfavourably against the reputation of the man who has suddenly been elevated to a position far above his own ambition. The methods and aims of Hokusai, and the order of his abilities, were so widely different from those of the leaders of the ancient schools, that a comparison is scarcely tenable, nor need we force him into a competition that he never sought. In the domains of calligraphic touch and colour harmonies Hokusai would be judged inferior to a hundred of his predecessors whom we might name, but if we study him in the lower but broad and fertile region that he chose for himself, we find him without an equal. He has taught us more of his country and fellows, and has done a greater work within his sphere, than any of his actual rivals—amongst whom we are not to number the old masters—but we have no more right to compare him with a Chō Densu, a Sesshiū, or a Shiūbun, than to draw a parallel between John Leech and Fra Angelico.

The chief of the earlier rivals of Hokusai were Kitawo Keisai Masayoshi, Kitagawa Utamaro, Utagawa Toyohiro, and Utagawa Toyokuni. Amongst the crowd of his later contemporaries may be selected for mention Kunisada (Toyokuni the Second) and Kuniyoshi, who were more particularly noted for colour-print portraits of actors; Hiroshigé, a talented landscape painter, who made use of the European importations of perspective and chiaroscuro more systematically than any of his fellows; Keisai Yeisen, Giokuransai Sadahidé, and Riusen Shigénobu, who were his associates in the illustration of the novels of Bakin and other modern writers; Hokkei, Hokuba, and Isai, who were close imitators of his style; and, lastly, Kiōsai, who has succeeded the master in his comic vein, and is the best of the modern book illustrators. Further details as to these men will be found in the Section of "Applications," and in the British Museum Catalogue, where are also given the titles of the principal volumes illustrated by each; but the essential features of popular design in the nineteenth century are summed up in the works of Hokusai, save in the relatively crude and stilted theatrical section, to which he contributed nothing. In the illustration of novels he was approached most nearly by Toyohiro and the older Toyokuni; in figure drawing his most successful imitators were Hokkei and Isai; in landscape he was rivalled only by Hiroshigé; Kiosai has been already mentioned as his successor in burlesque—but in all these branches he stood first, or in the foremost rank.

The GANKU RIŪ was intimately associated in its origin and progress with the

school of Ōkio. Its founder, Kishi Dōkō, whose *nom de pinceau* of Ganku gave the title to the academy, was born in Kanazawa, in the province of Kaga, about the middle of the last century, and became promoted from the service of Prince Arisugawu to an office in the Imperial household. He appears to have at first directed his attention to painting merely as an accomplishment, but the amusement soon became a profession, and won for him an eminent position amongst the art leaders of Kioto at an epoch that was marked by a remarkable competition of originality and talent.

His style is said to have been founded upon the paintings of the Chinese masters of the Sung dynasty, but by importation of elements from various sources, underwent sufficient modification to give his work a distinctive character. His pictures are amongst the most striking of the art products of his time, and with their robust power of design and strong, but somewhat eccentric touch, are more forcible, if less elegant and truthful, than those of Ōkio. He was especially noted for his sketches of tigers, some of which bear a very close resemblance to those of the Chinese artist Chao Tan-lin, and appear inspired with fierce life, despite the conventionality of their outlines. He has, however, given us portraits of other animals, which bear strong traces of an influence exercised by the naturalistic theories that were just beginning to ferment in Kioto. A drawing of a peacock in the British Museum Collection is remarkable for its combination of boldness and accuracy, and a picture of monkeys, painted in conjunction with his son Gantai, is worthy of Sosen in its fidelity to nature.

He was known by many other names, of which Funzen, Kakandō, Kōtōkwan, and Tenkai-kutsu were the chief; and he bore the titles of Uta-no-suké and Chikuzen-no-suké. He is commonly referred to in books by the respectful appellations of Gan Ō or Tenkai Ō, the honourable Gan or Tenkai. The eldest son of Ganku, named Gantai, followed in the footsteps of his father, but with an additional leaning towards the Shijō school. He excelled in the representation of birds and other animals in action, and has left some effective sketches of Japanese scenery. One of his principal works is a "Meeting of Chinese Poets," which forms a decoration of the sliding walls of one of the apartments in the Imperial palace of Kioto, and nearly all his various styles are exemplified in the British Museum Collection. He died at the age of seventy, in 1863. His cousin Ganriō and his son Gankei were less noted members of the line, but Aoki Renzan, or Gantoku (d. 1859), the son-in-law of Ganku, was one of the best artists of the present century, and has left many drawings of landscape almost unrivalled in their idyllic beauty, but in a style which approximates closely to that of the Shijō school. His decorative paintings upon the panels of an apartment in the Imperial palace at Kioto, representing a flight of wild geese, are amongst the most remarkable of the pictorial embellishments of the building.

The chief remaining names in the school are those of Chikudō or Ganki, a Kioto artist, whose pictures of birds and other animals and landscapes are very like

those of the pupils of Ōkio; and Shiwogawa Bunrin, one of the most original and powerful impressionists that Japan has produced in the last two centuries. The moonlight view of Lake Biwa, in plate 55, is a striking example of his monochrome style, but the lightly tinted sketch of the Yodo river (plate 51) approaches the limits of perfection in its realization of atmospheric effects and its suggestions of colour and distance. The artist died in 1878.

THE EUROPEAN SCHOOL, if it may be dignified with the name of an academy, arose before the end of the last century, in close connection with the Artisan Ukiyo-yé.

When we consider the length of the period during which Japan has held intercourse with certain Western nations, it is somewhat remarkable that Japanese art—omitting from consideration that of the last twenty years—has displayed so few traces of European influence. From upwards of three hundred years ago, traders and missionaries of various nationalities have had access to the country, and have not failed to leave enduring marks of their presence in matters non-æsthetic. As early as 1585 a number of envoys were sent to Rome by the Daimio of Bungo, and thirty years later Hashikura, a retainer of Daté Masamuné, Daimio of Sendai, also visited the Holy City. These men must have seen the art treasures of the place, and perhaps brought back specimens as offerings to their lords. Hashikura at least was the bearer of one relic, in the shape of an Italian altar-piece, a very poor work in oil, which is still in existence.

The effect, however, of this experience upon the productions of the native schools was almost absolutely negative.

In the latter part of the eighteenth century some principles of European art were made known by Dutch traders and settlers. About 1780 Shiba Gōkan learned the art of engraving on copper, together with a smattering of perspective and other branches of pictorial science, from a Dutch resident in Nagasaki, and produced a book of travels and some albums of etchings, in which his foreign accomplishments were displayed, but not made attractive. He was, in fact, a very indifferent artist, and was only saved from oblivion by the novelty of the information he so imperfectly conveyed to his countrymen. About the same time—in 1785—appeared a book called *Komozatsu wa* (matters concerning the Dutch), in which the tools of the copper-plate engraver were depicted, and some of the plates of Gérard de Lairese were reproduced by woodcuts, nearly in facsimile. From this time we meet with little in the style of the "Ran-gwa" (Dutch pictures) besides a clever album of copper etchings, the *Doban sai-gwa chō*, by Okada Shuntōsai, published about 1855 (in which not only linear perspective, but some rudiments of chiaroscuro were introduced); the *Tōkaidō go-jū-san eki*, a similar but inferior work; and a few travesties of foreign pictures, such as those which illustrate "The History of America" (*Meriken Shinshi*, 1855), the *Kaigai jimbutsu shoden*, 1860 (see fig. 39, page 102), the *Yokohama kaiko kemmon shi* (1862), and some drawings of little merit by obscure draughtsmen.



Hokusai notices Dutch art only by an incorrect copy of two perspective diagrams, and the introduction of perspective in three or four of his innumerable illustrations to novels and tales; Keisai Masayoshi, Haségawa Settan, and one or two others also knew a little of the science, but only employed it on rare occasions, where the shortcomings of their ordinary practice were especially obvious, as in delineating the interior arrangement of a theatre or the whole length of a street, and again in painting stage scenery; and lastly, Hiroshigé, who worked from about 1820, made constant use of a very rudimentary perspective, but, except in a few colour-prints, has not recognized any other elements of our art. (See Section 4.)



Fig. 39. Napoleon at St. Helena. From the *Jimbutsu Kaigai Shōden* (Dickins Collection).

It will thus be seen that very few artists known in their profession allowed foreign example to affect their practice in drawing, and these were members of a school still despised by the connoisseurs of their own country. The estimate formed by the Japanese of the influence exerted by European example upon the art of painting is summarized in the following extract from a series of interesting articles in the *Nichi nichī Shinbun* (*Daily News*) of April, 1884:—"Since the Restoration (1868), the study of the European style has become common, although it still numbers but few adherents amongst our artists. There are, however, a considerable number of persons who profess to understand the foreign manner of painting, but they are really ignorant of its theory, and for the most part produce nothing better than mechanical imitations. Nay! we may observe some artists adding shadows to paintings in our old



style, and then calling them 'European' art. This European style, and that of the Southern Chinese school, may be said to be crushing our native art as between a pair of millstones."

The apparent want of receptiveness with regard to Western art may be traced partly to the habits of thought stereotyped by centuries of Chinese teaching, and partly to the inferior nature of most of the specimens of European painting that reached Japan. In the last ten years better opportunities of comprehending the new principles have been afforded by the engagement of Italian instructors in connection with the Engineering College of Tokio, and by the visits of able English and American artists; and there are now a large number of the new generation who are adopting the foreign system in its entirety, and many others who are making a bad compromise between the two methods. It is owing to the study of the worthless productions of men of the latter class that many erroneous views of Japanese art have crept into European books.

The Kano school has added nothing to its reputation during the last hundred years. Yōsen in Hōin, or Korénobu (1753—1808), and Isen in Hōin, or Naganobu (1775—1818), the sons of Yeisen in Hōin (Michinobu), were good artists, but inferior to their father; the decadence was continued in Seisen Hōgen (Osanobu), the son of Isen, whose son, Shōsen in Hōin, or Tadanobu, is the present representative of the line. Lastly, Tanshinsai Morimichi and his son, Morizané, and a few others, formed a branch of the academy, the most characteristic pictures of which were executed in the "highly-coloured" style that became prevalent in the Middle Kingdom under the Ming dynasty.

The Tosa school in the same period numbered an artist of considerable originality in Mitsusada (1738—1806), and an accomplished draughtsman and colourist in Itaya Keishiū (d. 1797), a pupil of Sumiyoshi Hiromori. Sumiyoshi Hiroyuki (1755—1811) was the painter of the sliding-panel pictures of the Chinese sages in the Imperial palace, except one, which was contributed by his grandson Hirotsura, or Hirosada (1794—1864). The last was a good colourist in the decorative style of his school, but made no distinctive reputation. His son, Hirokata, is still living.

The Chinese school underwent considerable modification in style after the rise of the Shijō school. Sōshiseki, a pupil of Sōshigan, followed the example of the popular artists in publishing a series of woodcuts, some in colour, from his own drawings and those of older artists, between 1769 and 1781. His pupils, Minzan and Hijikata Tōrei, were clever painters; Hankō, of Nagasaki, won a reputation for monochrome sketches of birds, bamboos, &c.; Gessen, an artist of much inventive power, is well known by his portraits of Taoist Immortals, engraved in a book entitled the *Ressen dzu san* (1784); Itō Jakuchiū, who became a pupil in the Kano and Kōrin schools, but subsequently adopted a modified Chinese style; Nakabayashi Chikutō, who was noted for drawings of landscape, plum blossoms, and bamboos in the manner of the Yüen dynasty, many of which have been engraved; Tano Chikuden, who

attained a still higher reputation as a follower of the old Chinese masters; Fukuhara Gōgaku, and Chō Gesshō, two celebrated pupils of Taigadō; and Haruki Nankō, whose son Nammei, still living, is the last link that binds the Chinese school to the present. Nammei's picture, engraved in plate 41, recalls the style of the Popular school, but his more usual manner is Chinese, with an occasional tinge of Shijō influence. Shiūki, Onishi Keisai and Shiko Sōrin may be joined with Nammei as admirable colourists, and sharing the naturalistic tendencies of the latter. The talented amateur Inagaki also appears to have been influenced in his drawing by the example of the Shijō artists. The pheasant by Keisai in plate 44, the hawk and teal by Shiūki in Section 4, and the "Thousand Carp" by Inagaki in plate 59, will demonstrate how closely the old school drew towards the new in the treatment of certain motives.



Fig. 40. Toriūmi-yama, in the Province of Déwa. From a Sketch by Tani Bunchō, engraved in the *Meizan dau-yé* (c. 1810).

An interesting branch of the academy appeared at the beginning of the century under Tani Bunchō (called in his later years Sha-san-rō, "the old man who drew mountains"), who was one of the leading artists of the end of the last and beginning of the present century, and is sometimes regarded as the founder of a special school which bears his name. His first lessons in art were derived from the Kanos, but a later study of the drawings of the masterpieces of the Sung and Yüen dynasties converted him to the parent school.

He was gifted with great versatility, and although he adhered so closely to the Chinese rules that his pictures, especially his landscapes, are often difficult to distinguish from those of the painters of the Middle Kingdom, few of his countrymen have displayed

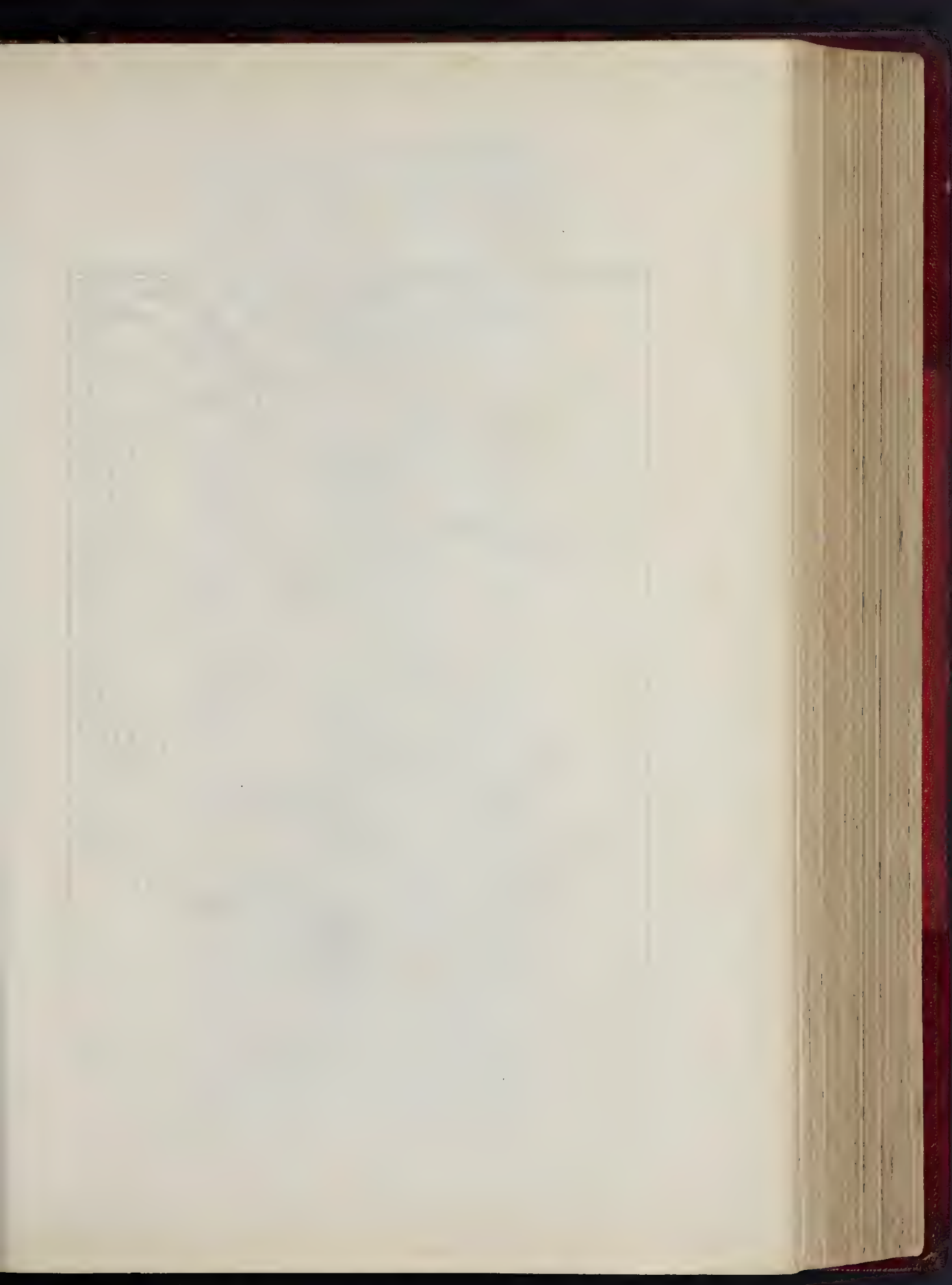




PLATE 40.

SPARROWS AND BAMBOOS.

SPIERS COLLECTION.

From a painting on silk by HOYEN. Shijō School. Nineteenth century. Size of original,  $55\frac{1}{2} \times 16\frac{1}{2}$  inches.

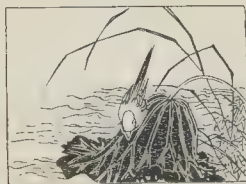












PLATE 41.

JIGOKU REIGAN.

BRITISH MUSEUM COLLECTION (No. 697).

*From a painting on silk by HARUKI NAMMEI. Size of original, 49½ × 26 inches. Nineteenth century.*

THE personage represented was a noted hetaira of the fifteenth century, who was adopted as a pupil by the talented but eccentric priest, painter, and poet, Ikkiū (1395—1481), and became famous for her beauty and learning. She is here attired in the processional robe figured with the torments of the Buddhist Hades, to which she owed the gruesome prefix to her name of Jigoku, the Japanese equivalent for Naraka or Hell.

Haruki Nammei, an artist of the Chinese school, born in the early part of this century, is one of the few remaining links between the art of Old Japan and that of the present time. The work here engraved is after the manner of the Hishigawa school.

WILHELM GREVE, Berlin, Lith.

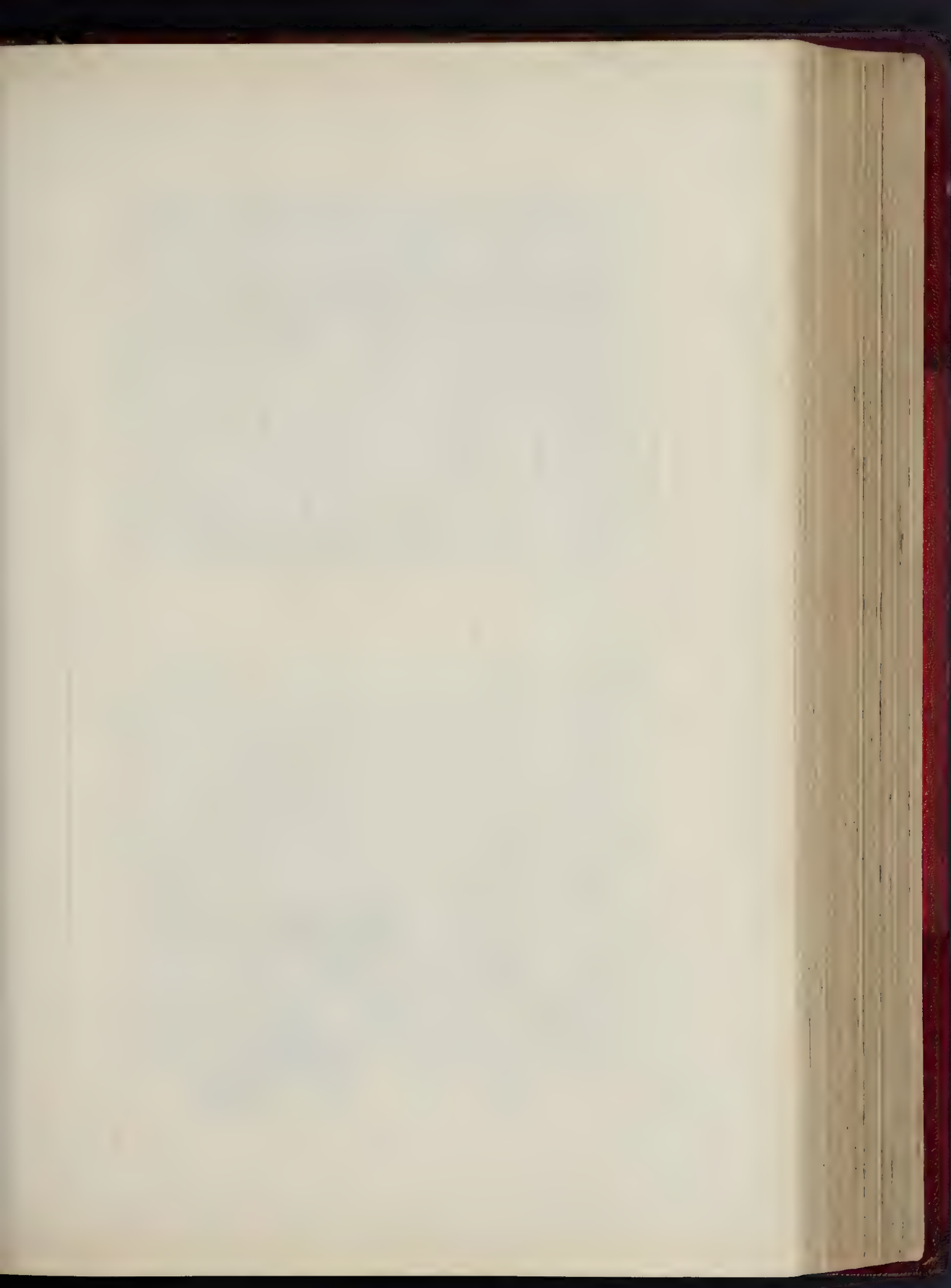






中江







## PLATE 42.

### 1. FISH.

BURTY COLLECTION.

From a painting on paper by MORI SOSEN. Naturalistic School. C. 1800.

THIS admirable specimen of the freehanded style of the artist helps to vindicate his reputation from the charge that he was merely a painter of Monkeys. Plates 30, 31, and 68, and fig. 36 may be referred to as examples of his various manners and motives, and other specimens have been reproduced by photogravure in "L'Art Japonais." It should be mentioned that this picture has already been engraved, on a smaller scale, by M. Gonse in the work just named.

### 2. HEN AND CHICKENS.

BRITISH MUSEUM COLLECTION (No. 2106).

From a painting on silk by HÔITSU. Korin School. C. 1830.









as much *verve* and originality of design, or so keen an appreciation for the wilder forms of picturesque beauty. His drawings of birds and other animals occasionally show a tendency to naturalism that enhances their value, but his most characteristic works are those depicting the mountain scenery of his own country. Many of his sketches have been published in the *Nippon Meizan dzu-yé* (Pictures of the celebrated Mountains of Japan, 3 vols., 1810) and *Tani Bunchō gwa fū* (Miscellaneous Sketches, 2 vols., 1862). He died in 1841, at the age of seventy-eight, leaving numerous pupils and imitators.

The Kōrin school was revived about 1820, by Hōitsu, a man of noble birth and a high dignitary in the Buddhist Church, whose inventive genius and power of brush fitted him admirably for the task he had undertaken. Many of his monochrome and lightly-tinted sketches are successful, but never slavish, imitations of the master in point of style, and full of originality of conception. He has rendered important service to Japanese art by publishing several collections of the works of Kōrin in the form of printed albums (*Kōrin hiaku dzu*, *Kōrin gwa fu*, &c.), and by training a chosen band of pupils, amongst whom were Kītsu, Hōni, and others, who aided in reviving the manner which had almost disappeared except in the decoration of lacquer. Plates 42 and 57 are good examples of the monochrome style of the modern Kōrin academy.

The only important contributions to the Buddhist school in the present century are those of Kazunobu, a pupil of the Kano school, who has placed himself in the front rank of the Buddhist painters by his portraits of the Sixteen Arhats, still exhibited periodically in one of the temples of Shiba in Tokio. The end of this ancient phase of pictorial art is close at hand. The Buddhist establishments—many disorganized, others needy or beggared—are unlikely to regain the position of wealth and power that made them so conspicuous in the mediæval period of Japanese history, and the artists of the Church, unstimulated by the old emulation, unsupported by the wealthy patronage necessary for the production of the more ambitious works of the school, are losing their skill, and leave no pupils to fill their place in the coming generation.

At the present time there is little to represent the pictorial art of Old Japan. New ideas upon this, as upon every other subject, are pouring in from every country in Europe, but the results have until very recently extended much farther in the direction of disintegration than of reconstruction. The incorporation of European elements with Japanese art is now inevitable, and if carefully directed, may widen the scope of the latter without destroying its individuality. There is, indeed, a risk that Japanese painting so reformed may for a time be deprived of its national features, and become drowned in the "classicality" of Europe as formerly in that of China; but we may hope that the submergence would be brief, and that the art, rising again, freed from the dead weights of former times, and strengthened in all that was best in its best periods, will achieve results that will astonish the whole world of art.



Fig. 41. From a Drawing in the Cutler Collection.

## CHAPTER XI.



THE quiet but significant revolution initiated by the Naturalistic and Popular schools of painting a hundred years ago soon extended to all branches of art.

**Keramic art**, freeing itself from the leading-strings of the Cha-no-yu, commenced a new and rather wild career, overturning many old traditions that might well have been preserved, creating many new precedents that had not the elements of vitality; but still urged by strong inventive power, and guided by an instinct of beauty that saved it from losing altogether the path of promise. The stronger of the old fabriques grew apace, and new kilns sprang up in spots that once seemed the most unlikely seats for any fresh departures of the industry; but the spirits of old Tōshiro and Shondzui would be perplexed to recognize as Japanese the enormous specimens of



gorgeously embellished ware with which the commercial enterprise of modern Séto and Arita have learned to woo the taste of European and American collectors; and the Korean potters who made the Satsuma kilns famous two or three centuries ago can never have dreamed of anything so foreign to their experience and teaching as the nineteenth-century faïence of their lineal descendants, which have furnished the originals for many of the gorgeous plates in the album of Messrs. Audsley and Bowes.

A full account of the development of Japanese porcelain and pottery in the nineteenth century would be outside the scope of this volume, but the writings of Franks, Brinkley, and Bing (in "*L'Art Japonais*") will provide detailed information for specialists; the works of Audsley and Gonse have achieved wonders in the artistic reproduction of specimens, and the classified collections in the British and South Kensington Museums afford a rich choice of materials for direct study. The subjoined sketch, compiled partly from personal inquiry, partly from the published works of the latest native authorities, comprises only such historical landmarks as are necessary to trace the progress of this branch of Japanese art in association with the rise and growth of the Naturalistic and Popular schools of pictorial art.

In 1801, Katō Kichizayémon, a descendant of Tōshiro, wishing to introduce the manufacture of porcelain into the Séto (Owari) fabriques, sought to know the methods followed at Arita, but the potters of the latter place were too jealous of interference with their interests to offer him any encouragement. Shortly afterwards, the younger brother of Kichizayémon, employing wiles where negotiations had failed, settled in Arita under an assumed name, and married the widow of one of the potters, by which means he gained admission into the factory, and learned all that the place could teach him. This done, he deserted his wife and a child that she had borne to him, and secretly returned to Séto, where the value of his new acquisition secured his protection against the righteous indignation of the people he had deceived. Séto is now one of the chief centres of the porcelain manufacture, and has outrivalled both of its great predecessors in the quantity, if not in the quality of its produce. It is the source of most of the gigantic vases and plates of blue and white that have in recent years constituted so prominent a feature in foreign exhibitions, and is extending its efforts to Celadon, flambé, and other wares, to satisfy the demands of the foreign market; but, as Captain Brinkley has remarked in the "*Chrysanthemum*," "Scarcely a memory seems to survive of the art which formerly produced a blue colour, not merely pure and rich, but possessing that peculiarly charming property of incorporating so intimately with the paste as to convey the idea of encaustic decoration." It is to be feared that the average produce of this, as of the other centres, is undergoing a deterioration, which is inadequately compensated for by the manufacture of a few too ambitious specimens, that mostly appeal to wealth rather than to good taste.

From Séto, the art of porcelain manufacture quickly passed to other places in Owari, and in 1810 reached Tajima, in Mino, where for centuries before the potters had been faithful adherents to the Séto methods. There are at the present time

several furnaces in the province, the chief of which, at Ichinokura, produces most of the little articles of thin porcelain that have been so highly prized in Europe. The Tajima porcelain is remarkable for the extreme delicacy of its moulded designs, and may claim a place amongst the most striking productions of modern Japanese ceramic art.

With the rise of the Mino porcelain industry, the Kioto fabriques, which had previously made little beyond the Raku ware, and faïence in the style of Ninsei and his pupils, began to imitate the Arita porcelain. The first artists who turned their hands to the new work were Zengoro, Rokubei, Kinkozan, Tanzan, and Dōhachi. To these and their followers were added, at a later period (about 1850), Kanzan Denshichi, a potter of Owari, Zoroku, Seifu Yohei, and some others; while the Hōzan, Taizan, and Iwakurazan lines remained faithful to their old traditions in pottery. Kioto is now the centre of an active fabrication of ceramic produce of all kinds, including *cloisonné* on metal and porcelain; and many of the large jars and plates sold as "Old Imari," and the cream-coloured vases and other objects dubbed "Satsuma," or even "Old Satsuma," by the audacity of the curiosity dealer, are fashioned in Kioto fabriques.

The porcelain manufacture has long been a *secret de Polichinelle*. As the Sêto procedures extended to Mino, so have Kioto workmen carried the art to all their neighbours in the trade who have thought it worth their while to make use of it; thus the new Sêta, the Zézé, Sakurai, Metsupōdani, Awaji, Minato, Shiraishi, Suzumégatani, the later Kosobé, and many other wares owe most of their characters to this source.

One of the most notable ceramic artists of the century was Zengoro Riōzen, the eleventh of a line of potters who had before his time always confined their exertions to the manufacture of braziers for the *Chajin*. About 1810 he commenced a series of experiments in imitating certain of the old Chinese and Japanese pottery and porcelain, and achieved some valuable results, but he was driven from place to place by pecuniary difficulties—from Kioto to Yedo, from Yedo to Hikoné, on the shores of Lake Biwa—until at last he found repose under the protection of the Daimio of Kishiū. The most successful of his copies was a porcelain decorated with a rich coral red and formal designs in gold, after a style that originated in the Yung-lo (Jap. Yeiraku) period of China, and is imperfectly represented by some of the modern Kutané ware. This masterpiece led to his adoption, by the desire of his patron, of the name of Yeiraku, in place of that of Zengoro. A little later, he and a companion named Nishimura Zengo worked in a fabrique constructed in the grounds of the Daimio, and made the ware now known as *Kishiū-yaki* or *Kairaku-yaki*, but at first entitled by the non-distinctive name of *O-niwa yaki* (*O-niwa*, the honourable garden). It was characterized by finely crackled glazes of turquoise blue, dark purple, gamboge yellow, and other colours, and in some examples by raised designs moulded upon the exterior. An imitation of the ware was made in Yedo for a few years from about 1850, under the name of *Sanraku yaki*, but the experiment was a failure, and the kilns soon fell into disuse.

The Kutané porcelain manufacture, after a lapse of many years, became restored in 1810 by Miyamoto Rinyémon, who decorated his works with designs, chiefly floral, after the manner of the old "Kochin-China" ware. A few years later the kilns were removed to Yamashiro, and a painter named Iidaya Hachirōyémon adopted a new style of ornamentation, consisting of representations of Chinese figures and landscapes, outlined in red and heightened with a few touches of gold; but the manufacture after a time ceased, and the kilns were replaced in 1858 by others under the direction of a member of the Yeiraku line, to whose teaching are due the main decorative characteristics of the modern produce now known as Kaga or Kutané ware.

The Tōzan porcelain was manufactured from about 1840, at Himeiji (Harima), the materials coming from Mount Tōzan. It consisted chiefly of celadon and blue and white. The older specimens of celadon are very good, but the ware has now but little reputation.

Porcelain in imitation of the Hizen ware is now made at Imado, in Tokio, and is known as Imado-yaki.

The principal changes in faïence belong to the Satsuma and Banko ware, and the most important of the new fabriques is that of Makudzu, founded at Ōta, a suburb of Yokohama, about fourteen years ago.

The Satsuma pottery had maintained a sober tone of ornament, except in the *nishikidô* made for presentation to the Shōgun or for the private use of the Daimio, until the early part of the century, when two potters, named Kwabara Jiuzayémon and Kin Zenkai (a Korean), introduced methods of decoration from Kioto, and many specimens, now of great rarity, of the creamy-white finely-crackled ware decorated with diapers in raised gold, with chrysanthemums and other flowers, and with figures of Chinese lions or Chinese boys at play, were made at this time; but from about 1860 the demand for exportation led to an enormous increase in the size and complexity of the objects, together with considerable modification in the pictorial designs used for their embellishment. Most of the modern Satsuma is painted in Tokio, and undoubtedly gains by the change, but unfortunately the fine quality of the paste and the exquisitely delicate crackle of the glaze, that gave value to the older specimens, appear to be lost for ever.

The Banko faïence lapsed at the end of the eighteenth century until about 1835, when a potter named Mori Yūsetsu accidentally discovered the lost formula for the preparation of the old enamels, and, assuming the name of Banko, erected kilns at Kuwana, in Isé. He did more, however, than imitate his predecessor, for he was the first amongst Japanese keramists to adopt the Chinese method of using pattern moulds applied on the inner surface of his pieces, and he also introduced several new features into the enamel decoration. Some five years later his secrets were betrayed by one of his workmen, and another fabrique was established at the neighbouring village of Yokkaichi. The ware, which is now well known in Europe, bears little or no resemblance to the old Banko. It is usually composed of a grey or brownish-red



clay, of different shades of colour, glazed or unglazed, most commonly hand-made and retaining the imprint of the fingers, and may be decorated with enamels of various colours, or with engraved or moulded designs. The forms are often novel, and the ornamentation effective.

The Ota ware was made at Ota, near Yokohama, from 1871, by a potter named Miyagawa Kozan (more commonly known as Makudzu, from his former place of residence at Makudzu-gahara, in Kioto). His first efforts were unimportant imitations of Satsuma faïence made with Satsuma clay, but more recently he has taken to the invention of a multitude of novel designs that trench rather too closely upon the domains of sculpture, but are full of daring and originality. The same artist has made some good specimens of porcelain.

The manufacture of lacquered porcelain and pottery for exportation is a feature of the present century, although the application of lacquer to ceramic decoration originated as early as the seventeenth century. The combination cannot be praised upon any grounds; the style and execution of the ornamentation are usually execrable, and the lacquer presents an easily vulnerable surface, while the article of course retains all the weight and fragility of ordinary pottery. It was introduced by a workman of Nagoya, named Toyosuké, about 1825; but the original "Toyosuké Raku-yaki" consisted of small articles of pottery, and the lacquered decoration was applied with a skill and taste that are entirely wanting in the larger and more recent specimens now made for exportation at Ozaka, Yashima, and elsewhere, in numbers that speak ill for the judgment of their Western purchasers.

At the present day the distinctions of style in the different centres of manufacture are tending to disappear, partly owing to the competition for the command of the foreign trade, and partly to the impoverishment of most of the old native patrons of the art. At first the competition was to some extent beneficial, in bringing forward new labour and new ideas, but during the last few years, whether the makers have acquired a contempt for the taste of their new clients, or whether they find their best profit in the rapid multiplication of cheap and imitative work, it is certain that the level of the produce is steadily falling. The London shops are at this day flooded with low-priced, but unsightly and ill-made wares, that the poorest Japanese kilns of ten years ago would have blushed to own. In face of this fact, it is not to be supposed that the reputation of Japanese ceramic art will be saved by a few gigantic and elaborate specimens, manufactured especially for display in American and European exhibitions.

The Netsuké-carver attained the highest proficiency in his art in the beginning of the present century, but, like the potter, is now beginning to degenerate. The toggle of the old workmen is replaced by the *okimono*, as a concession to an ungirdled race of patrons; but while the works gain in size, they are losing in originality and power. At the same time, the idol-maker and the architectural sculptor find their occupation reduced within very narrow limits. The first is doomed, but it



may be hoped that the important section of glyptic art developed by the genius of Hidari Jingoro and his followers will not be allowed to perish for lack of the encouragement so freely squandered upon gaudy faïence and third-rate lacquer.

The Encrusted work, which on a small scale was brought to perfection by Ritsuwo at the beginning of the eighteenth century, has shared with ivory-carving and pottery the modern tendency to magnify the dimensions of the object, often at the expense of artistic quality. Some of the huge encrusted plaques embellished with pictorial designs in lacquer, ivory, mother-of-pearl, metal, pottery, &c., that are now fashioned to meet the foreign demand, are, however, very effective, and the careful reproductions of the well-selected examples in Mr. Audsley's "Ornamental Arts of Japan" demonstrate that, if the later work will not bear the test of long familiarity and close study so well as the less assertive specimens of a past era, the old technical skill and spirit of invention are by no means extinct.

The elegance of design and perfection of technique characterizing the older Lacquer suffered little or no diminution during the first three or four decades of the present century, and many names, including those of Zéshin, Tōsen, Taishin, Komin, and Shōmin, were added to the long list of distinguished artists who adopted this speciality. The motives of the Chinese, Kano, Tosa, and Kōrin academies were still extensively utilized, but a new series of original and pleasing inventions were adapted from the sketches of Hokusai and other members of the Ukiyo-yé school, and the Shijō painter Zéshin has infused many novel elements into the art. On the other hand, the ordinary *article de commerce* in lacquer has reached a point of badness below which it would seem impossible to descend, and the qualities that spread the fame of Japanese lacquer over the world are found only in specimens beyond the reach of all but the most wealthy buyers.

The Embroiderers of Kioto and elsewhere have found from the caterers for the European market so liberal an encouragement in the production of the large wall hangings and brilliantly tinted screen pictures which now confront us at every turn, that they have no pecuniary reasons at present to regret the decline of the home trade in ornamented wrappers, sashes, and robes; nor is the quality of the better class of work seriously impaired. The combination of stencil pictures with embroidery has indeed attained a degree of excellence scarcely equalled in former times, for the modern Japanese are the only people in the world who have been able to develop the artistic side of a process apparently so mechanical as stencil printing.

Another response to foreign demand may be seen in the stamping of varnished and coloured paper with raised designs in imitation of the old leather decoration, learned about three centuries ago from the Dutch, and probably from the Portuguese also. This material is now sold largely for papering walls in European houses, and has very recently been employed with advantage to replace bad hand-paintings in the manufacture of low-priced screens. The Western origin of the art will account for the

curious reminiscences of almost forgotten arabesques of mediæval Europe with which we are sometimes greeted in these products of modern Japan.

The most important advance in glyptic art during the last hundred years has been the rise of a new school of bronzists, who have devoted themselves chiefly to the production of ornamental objects, or nominally useful articles of which ornament is the principal *raison d'être*. Statuettes taking the form of historical or legendary characters or representations of animals, mythical or real; flower-vases and incense-burners, apparently constructed in open defiance of the simplicity of the old Chinese and Korean types, were amongst the leading productions of the new generation. The ornament pure and simple, the *Okimono* of the Japanese, was, however, made by artists in metal from a very early period. The iron eagle of Miōchin Munéharu, brought to England by Mr. Mitford, and a dragon by the same artist, in the possession of Captain Brinkley, as well as some examples in the Cernuschi collection, prove that there were giants, and very great ones, before the days of Tōun and Seimin, although the work had not hitherto been the speciality of a school.

The first of the modern *Okimono* school appeared to have been a woman named Kamé or Kamé-jo, who lived in Nagasaki, and won a considerable reputation by her skill in the representation of animals. Captain Brinkley's collection includes a quail bearing her signature, which is of high artistic and technical excellence, but her works are now very rare. She was followed by Seimin, a sculptor especially noted for his figures of tortoises. He died at the age of seventy-two, in 1838. The next and greatest name is that of Tōun. This master, whose fame has now extended to Europe, was born in 1781, and flourished during the first thirty years of the present century. The remarkable force of design and perfection of finish characterizing his work are well exemplified by the priceless dragon incense-burner in the Cernuschi collection (admirably reproduced in an etching by Guérard in "*L'Art Japonais*" of M. Gonse). His works are extensively forged, and sometimes with so much skill that practised experts are unable to agree in their decision upon the authorship.

Teijō, a famous pupil of Seimin, and the sculptor of the "Five Hundred Arhats" at Kamakura, is regarded as little inferior to Tōun. He died about twenty-five years ago, leaving a talented pupil named Gidō, who aided him in the production of the Kamakura figures. The work of Gidō resembles that of Tōun, and is not less highly finished. His death occurred a few years ago, and a son now maintains the reputation of the line.

Tōriū, a contemporary of Gidō, obtained a special celebrity for dragon ornaments, and has left works that in their more limited range are not inferior to those of Tōun. His son, Tōriūsai, has inherited his talent, and has produced some noteworthy examples of glyptic art.

Amongst the more recent bronzists, the names of Sōmin and Shōkaken stand high; and, lastly, must be named the sculptor of the magnificent incense-burner lately added to the South Kensington Museum, who has attained the highest

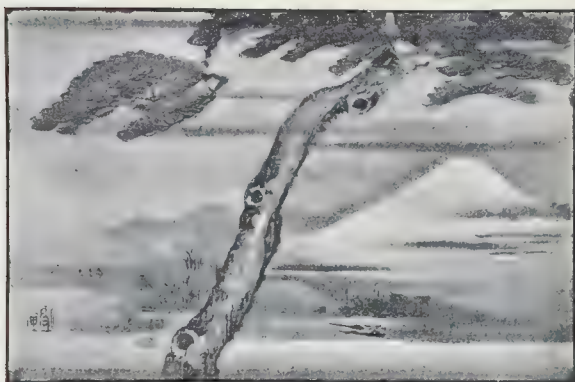
pitch of artistic realism in the modelling of the peacocks and doves that decorate his masterpiece.

The artists in arms and armour, the followers of Gotō Yūjō and the Miōchins, have lost their old employment now that the weapons and habiliments of the soldier have become Europeanized, but many find occupation in the manufacture of ordinary *articles de commerce*, such as brooches, bracelets, and small boxes for the foreign market, and a few are producing ornamental objects of a far higher class, which fully demonstrate that the technical and artistic skill of former days has not yet departed from the Cellinis of the East.

To understand the extent of the change that is now taking place, the inquirer must see one of the well-selected and carefully preserved collections of the older work, such as native amateurs delight to bring together, and compare it with good specimens of the efforts of the present century. The advantage is, at first sight, altogether on the side of the modern art. It seizes the attention, and often excites admiring wonder by its boldness of design, and by the beauty and elaborateness of its details. Having done this, it has, perhaps, achieved its end. But the almost invariable experience of the collector to whom the study of his subject has become a labour of love, shows that sooner or later the judgment undergoes a revolution. The quiet attractions of the elegant little wares of the old potters, the monochromes and lightly tinted sketches of the early Kano and Kara-yé painters, the lacquer of Kōrin, the iron sword-guards of the past centuries, gain ground with every increase of familiarity—never obtrusive, they are never wearisome; but much of the later produce appears, in the pride of its ornate magnificence, to insist upon admiration at all seasons, and after a time the eye turns with a sense of relief to the harmonious repose offered by the objects once passed over with a hasty glance. The question strikes too near the root of the principles of decorative art in general to be pursued here, but it will be well to understand that the foreigner, in adopting Japanese art, is at the same time indirectly moulding it; that from the Arita jars of the seventeenth century to the highly coloured pictures on silk, the great bronzes, the embroidered screens, and the gilded Satsuma, of yesterday, his favourite acquisitions have nearly all been made to meet *his* taste, and not that of the connoisseurs of the country whence they came; and that such examples of Japanese art seldom form any part of the decoration of the "guest-rooms" of the Japanese gentleman.

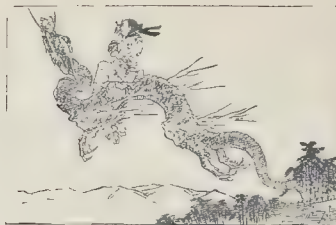
We must now close this brief sketch of the history of Japanese art, but with a consciousness that the inquiry is but just begun. There is yet in all sections an enormous sum of facts lying entombed in old manuscripts and in the memories of

native connoisseurs; and thousands of specimens that will illustrate as many new points for comment still remain in the obscurity of private collections; but the material is already being brought to light, and, let us hope, will soon be utilized for the completion of the story, of which only a few episodes are here narrated. New methods of pictorial reproduction may render it possible to lay facsimiles of the most precious of the ancient works before the world; new schools will arise, to create new matter for the critic and historian; and, lastly, each of the many branches of art will have its special investigators, and special volumes to record the results of their labours. To all this the author looks forward with eager interest, and will seek his best enjoyment in watching the growth of a study which has filled with pleasant thought and occupation the leisure of half a score of years.









### PLATE 43.

#### THE RISHI LI T'IEH KWAI.

ERNEST HART COLLECTION.

From a painting on paper by KANO MOTONOBU. Sixteenth century.

LI T'IEH KWAI (Jap. Tekkai Sennin) is one of the most familiar of the Taoist rishis. According to the *Ressen zen den*, he was a pupil of Lao-tsz', and possessed the power of setting free his spirit from the encumbrance of its earthly frame. One day, desiring to visit his instructor in the mountain of the Immortals, he directed a disciple to take charge of his body, saying that he (i.e. his vital or spiritual essence) would return to resume possession in seven days. On the sixth day the guardian received intelligence that his mother was sick, and in conformity with the laws of filial piety was forced to depart and hasten to her succour. On the seventh day the spirit of T'ieh Kwai returned according to promise, but, the material frame having disappeared, it was compelled to take refuge in the dead body of a starved toad that happened to be lying near. Hence the face of the Rishi from that time was ugly, and he was lame in gait. (*Ressen zen den*, vol. i.) The story as told by Mayers ("Chinese Reader's Manual," part i.) differs somewhat in detail. The original form of the Rishi is said to have been of noble proportions and aspect, but the spirit on its return from its journey, finding the body to have become devitalized in consequence of its desertion by the disciple, entered the corpse of a lame and crooked beggar whose soul had at that moment taken its flight, and in this shape the philosopher continued his existence, supporting his halting footsteps with an iron staff.

He is included by the Taoist writers in the category of the Eight Immortals, but no precise period is assigned to his existence upon earth (Mayers). It appears probable that he was a real personage, and that the fable here narrated was an invention by himself or his disciples to explain his physical defects. (British Museum Catalogue, page 300.)









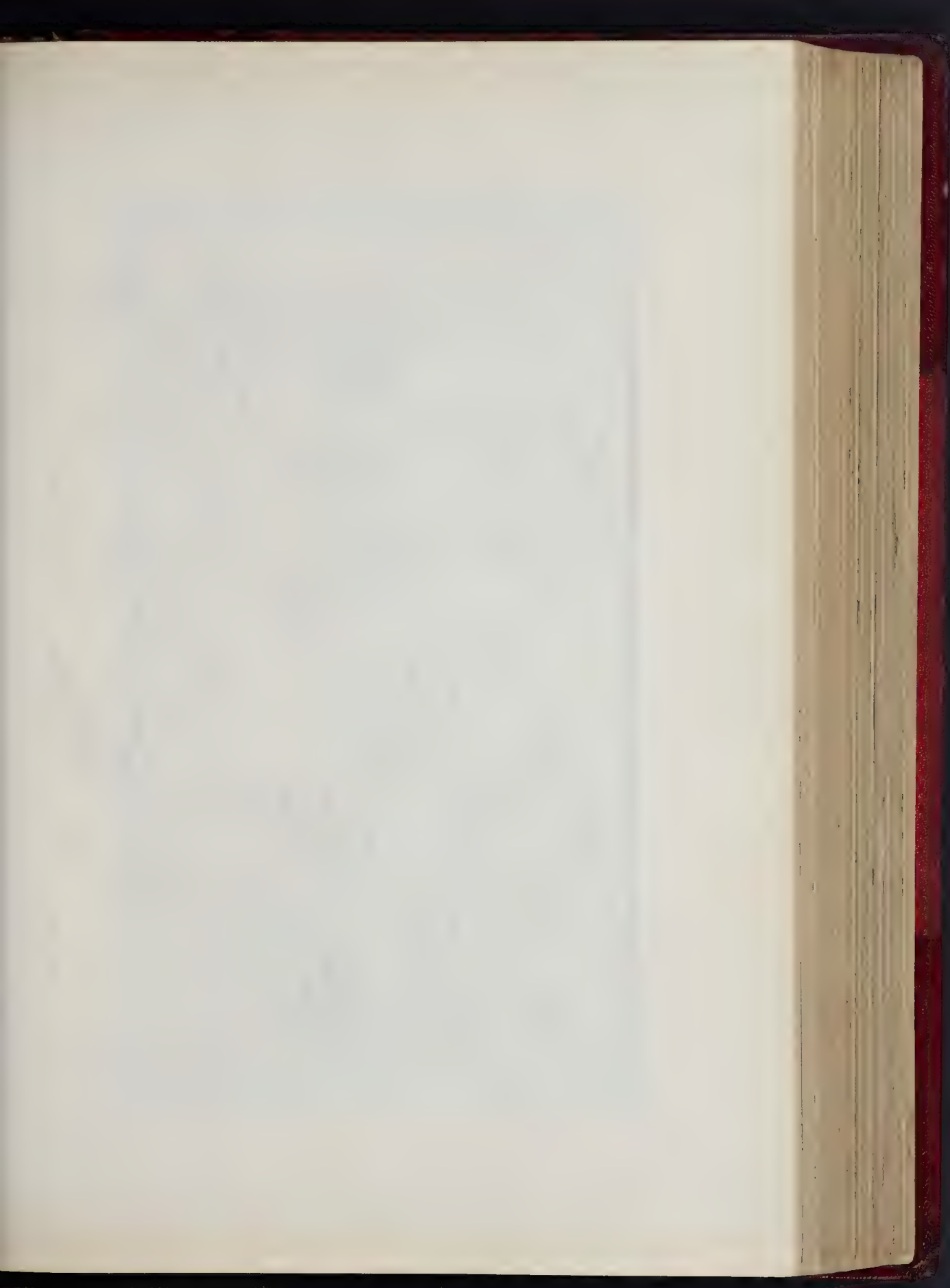




PLATE 44.

PHEASANT.

BRITISH MUSEUM COLLECTION (No. 661).

From a painting on silk by ONISHI KEISAL. Chinese School, 1832. Size of original,  $50\frac{1}{2} \times 19\frac{1}{2}$  inches.

THE vigorous simplicity of colouring and the graceful, freehanded touch of the original are very successfully translated in the engraving.

WITHERBY & CO., London, chromolith.

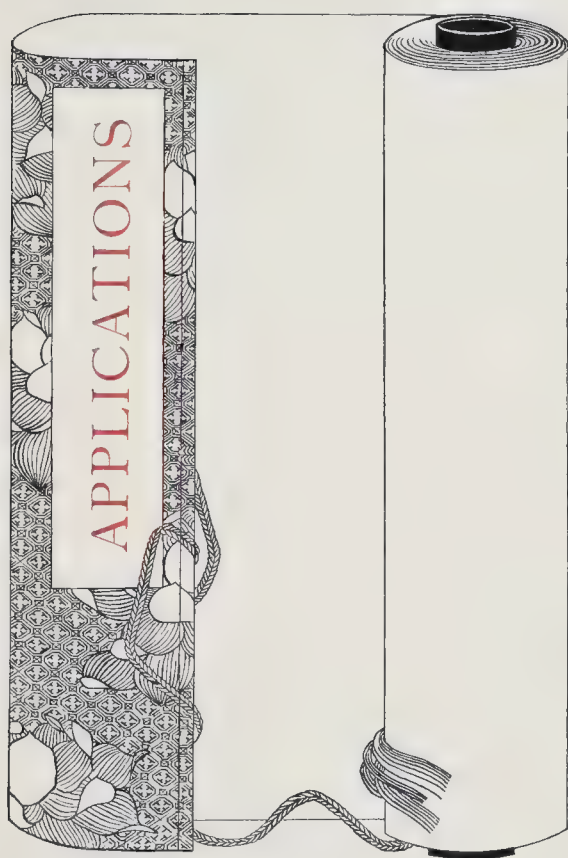








SECTION II





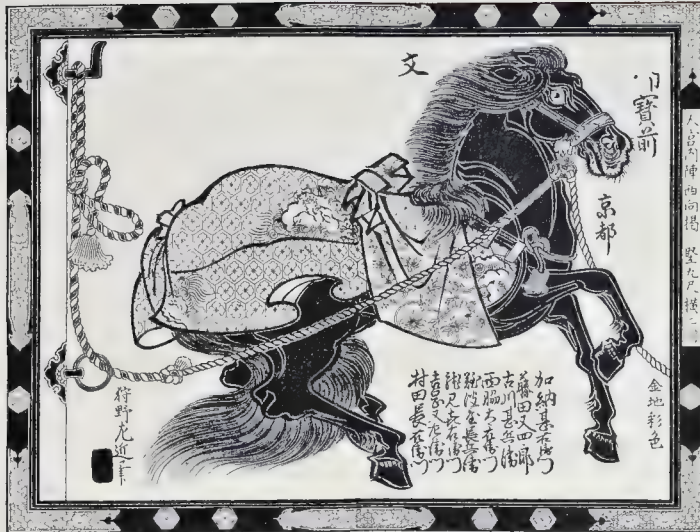


Fig. 42. From a Gaku picture by Kano Sakon, engraved in the *Itsukushina yéma kagami* (1833).

## SECTION SECOND.

# APPLICATIONS OF PICTORIAL ART.

## CHAPTER I.



THE applications of pictorial art in Japan do not differ in many important respects from those in vogue with European nations, but extend somewhat more widely in the direction of embellishment of objects of utility.

The Japanese *gaku* corresponds to the framed picture of Europe in form, but the place of honour upon the wall is allotted to the hanging roll or *kakémono*. Mural paintings are chiefly represented by pictures drawn upon the sliding panels which occupy the place of the doors and, to a greater or less extent, the walls of an English apartment, but certain portions of the solid wall may also be ornamented in a similar manner. The pictorial embellishment of ceilings is confined to temples and mortuary chapels. Painted screens assume many forms, and constitute a most important part of the decorative furniture of a room. The fan,

which, like the screen, is far more common than in this country, is rarely complete

without a pictorial or calligraphic ornament. Books and rolls (*makimono*) made up of drawings with or without manuscript; and loose sketches, such as would be preserved in the portfolio in Europe, are produced in unlimited numbers. Lastly, the painter is called upon to furnish designs for the engraver of book and broad-sheet illustrations, for workers in embroidery and lacquer, for the keramist, and for the sculptor. These various phases of pictorial art will be reviewed in detail.

**KAKÉMONOS.** The "kakémono" or "kakéji" (lit. "something to hang up") is a calligraphic or pictorial scroll, intended for suspension upon the wall, and so constructed that it can be rolled up into the smallest possible compass when not in use. It is the principal representative of the ordinary wall picture of European houses, but the number exhibited at one time is limited to one, a pair, or a set of three, which are displayed in a special recess called the *toko-no-ma*, set aside for the purpose in the principal reception-rooms since about the end of the fourteenth century. (See fig. 43.)



Fig. 43. Guest Room, showing *Toko-no-ma* and the companion recess for shelves (*Chigai-dana*).

The mounting of the kakémono resembles that of the plans and maps hung in offices and schools in England, but is constructed with especial reference to decorative effect. The silk or paper upon which the picture is painted is usually bordered with expensive textiles selected to harmonize with the design, and the roller is capped at each extremity with an appendage of ivory or other material, to which a tasselled pendant may be attached, and special ornaments of chased metal are reserved for the Buddhist altar-piece.

The *kakémono*, as known in Japan, was derived from China, where it may be



traced as far back as the T'ang dynasty (A.D. 618—905), and may possibly claim a still more ancient origin. The chief varieties are as follows:—

(1) The usual form, to which no distinctive title appears to have been assigned, is represented in the headpiece to Chapter 9, Section 4. The accompanying diagram indicates the names of the different portions of the mounting.

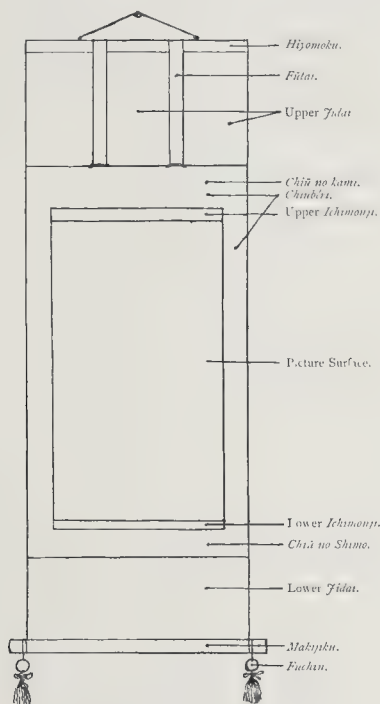


Fig. 44. Diagram of ordinary form of Kakémono.

The upper and lower (*jō-gē*) *jidai* should be of the same material.

The *futai* may be loose or fixed, and in the latter case intersect the upper *jidai*. If loose, they must correspond in material to the *ichimonji*; if fixed, to the *chiūbēri*. A single median *futai* occasionally replaces the pair.<sup>1</sup>

The measurements of the different parts of the *chiūbēri* may vary considerably, but the upper horizontal portion (*chiū no kami*) must always be wider than the lower (*chiū no shimo*). If the vertical pieces be wide, the mounting is called *Do-hōyē*; if narrow, *Rin-hōyē*.

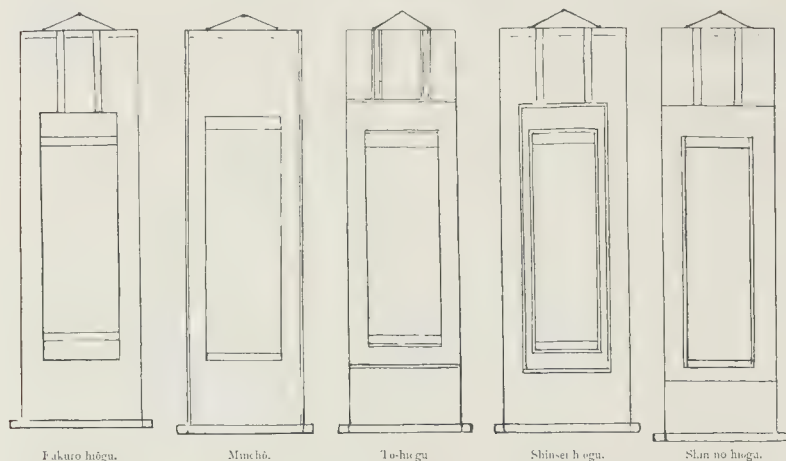
The *chiūbēri* and *ichimonji* are usually of richer material than the *jidai*.

<sup>1</sup> The *futai* are said to have been originally devised for attaching weights, with a view to lessen the tendency of the picture to sway under the influence of currents of air. The *fuchin* ("wind weight") now serves the same purpose, while the *futai* are reduced to mere ornamental appendages.

There is no fixed proportion between the length and width of the kakémono, but the most common ratio in the *Dohōyē* is three to one. In some cases the width of the picture exceeds its length, the kakémono then receiving the distinctive title of *Yoko-mono* (*yoko*, transverse); while in the *Hashira-kaké*, a kakémono intended for suspension in front of the upright posts (*hashira*) which intersect the wall in a Japanese room, the width does not exceed six inches, but the length may reach three or four feet.

(2) The **Shin no hiōgu** resembles the ordinary kakémono in most respects, but differs in the omission of the *ichimonji* and in the addition of a narrow bordering of gold paper around the picture, within the *chiūbēri*.

(3) The **Fukuro hiōgu** shows no distinction of *jidai* and *chiūbēri*, but the *chiū no kami* and *chiū no shimō* are represented by two pieces of textile, one above the upper and the other beneath the lower *ichimonji*.

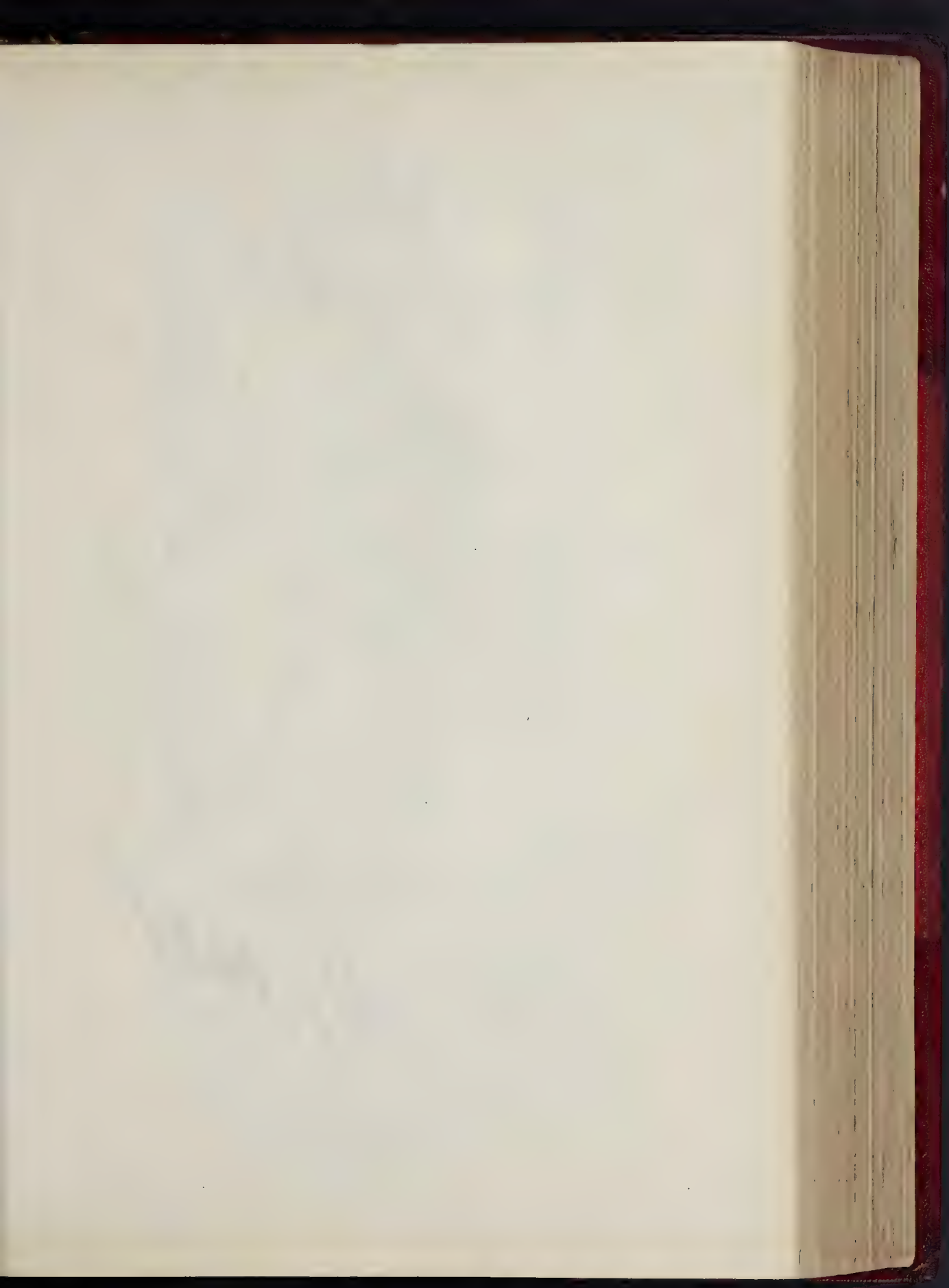


Figs. 45 to 49. Forms of Kakémono.

(4) The **To-hiōgu**, or Chinese mounting, is characterized by the addition of a bordering to each side of the *fūtai* and above and below the *chiūbēri*. The *jidai*, *chiūbēri*, and *ichimonji* should all be of the same material. The *fūtai* are fixed.

(5) The **Minchō**, or Ming style, is the plainest form of mounting, the *fūtai*, *jidai*, and *chiūbēri* being replaced by a single piece of textile, which is bordered on either side by a narrow strip of silk called *Minchō-bēri*. The *ichimonji* are usually preserved. (See initial letter at head of chapter.)

(6) The **Shinsei hiōgu**, or **Honzon-hiōgu**, is a more decorative and complex description of mounting, reserved for Buddhist pictures. The brocades are of the richest quality, and commonly bear designs representing Buddhist emblems; an additional bordering, continuous with the *jidai*, is placed outside the *chiūbēri*; the *ichimonji* and *fūtai* are sometimes dispensed with, but generally appear in their





## PLATE 45.

### SHŌKI AND THE DEMONS.

BRITISH MUSEUM COLLECTION (No. 2355).

From a painting on silk by SHIBATA ZĒSHIN. Shijō School. Nineteenth century.

Size of original, 30 x 10 inches.

THE coloured bordering of this kakémono is painted by hand around the central design, instead of being made up with strips of silk or brocade in the ordinary manner. This expedient has enabled the artist to represent the imps flying out of the picture to escape the vengeance of their merciless foe.

Chung Kwei (Jap. Shōki), the Demon-queller, a favourite myth of the Chinese, was supposed to be a ghostly protector of the Emperor Ming Hwang (713—762 A.D.) from the evil spirits that haunted his palace. His story is thus told in the *É-hon koji-dan*: "The Emperor Gensō (Ming Hwang) was once attacked by ague, and in his sickness dreamed that he saw a small demon in the act of stealing the flute of his mistress Yōkihi (Yang Kwei-fei). At the same moment a stalwart spirit appeared, and seized the demon and ate him. The Emperor asked the name of the being, who replied, 'I am Shiushi Shōki of the Shunan Mountain. In the reign of the Emperor Kōsō (Kao Tsu), of the period Butoku (Wu-Têh, A.D. 618—627), I failed to attain the position to which I aspired in the State examination, and, being ashamed, I slew myself; but at my burial I was honoured, by imperial command, with posthumous rank, and now I desire to requite the favour conferred upon me. To this end I will expel all the devils under heaven.' Gensō awoke and found that his sickness had disappeared. He then ordered Go Dōshi (Wu Tao-tsz') to paint the portrait of the Demon-queller, and distributed copies of it over the whole kingdom."

Chung Kwei is usually drawn as a burly, truculent giant clad in official garb and armed with a two-edged sword. He is sometimes shown riding upon a lion, but more commonly is engaged in punishing or compelling menial service from a band of pigmy demons, who adopt the most comical subterfuges to escape the keen eye of their persecutor. The subject forms one of the most frequent inspirations of the Japanese artist, and appears in numberless specimens of porcelain, ivory carving, and other works. The *netsuké* carver usually treats the theme from a comic aspect, and delights in the invention of ingenious devices by which the little spirit of evil is made to outwit his huge enemy. (British Museum Catalogue, p. 217.)

WILHELM GREVE, Berlin, chromolith.









ordinary places; and the *jiku* appendages, in the form of caps, are made of gilded bronze or more precious metals, and are mostly stamped or engraved with the sacred emblem of the lotus.

The *jiku* appendages in secular kakémonos are fashioned out of various materials—ivory, plain or lacquered wood, bone, staghorn, pottery or porcelain, marble, crystal, glass, &c. They are often utilized for the suspension of the *fūchin*, which consist of ornamental objects of bronze, pottery or porcelain, crystal, glass, marble, or other substances, attached to silken tasselled cords.



Fig. 50. The Ghost. From a picture by Maki Chokusai.  
Popular School (19th century).

In a few of the more modern kakémonos a single piece of silk constitutes both picture and bordering, the marginal portion being mapped out to imitate the outlines of *fūtai*, *chiūbēri*, &c., and covered with painted designs of diapers, flowers, &c. This form is sometimes used by the artist to produce ingenious effects, as in plate 45 representing Shōki and the Demons, where the figures of the terrified imps, passing beyond the limits of the picture space, encroach upon the mounting as though they had just been forcibly propelled from the frame by the application of the toe of their very thick-booted enemy; and again, in fig. 50, the weird form of the ghost seems to be in the act of rising from the picture to vanish into space.

In the mounting of Buddhist kakémonos the brocaded designs are sometimes replaced by hand-painted arabesques or religious symbols.

The MAKIMONO (lit. rolled object) differs from the kakémono in opening horizontally, like the old papyrus scroll, and in not being intended for permanent decorative display. It serves the same purpose as the book or album, and may either be wholly pictorial or calligraphic, or may include both writing and drawings.

The most common pictorial makimono consists of a number of paintings accompanied by the text of the story illustrated. In the absence of text, the roll may comprise a number of separate pictures or one continuous design of great length. In former times famous makimonos were multiplied extensively by copies, and it is these which mostly appear in the shops of the curiosity dealers, and are sold as originals to foreign purchasers.

The materials and mounting are usually luxurious, the silk or paper being of the finest quality, and when intended for manuscript, often decorated with faintly stamped designs in gold or colour, suggesting winding streams, nodding grasses, or branches of pine or bamboo. Even the mounting paper, seen on the reverse, is made lustrous with powdered mother-of-pearl and scattered segments of gold-leaf. The rolling-stick, with its caps, resembles that of the kakémono, and the suspension bar of the latter is represented by a narrow rod, which gives attachment to the tying cord, and is often ornamented with silver or plated mounts.

The outer surface of the first nine or ten inches of the roll is covered with silk or brocade, and upon it, near the cord-stick, is pasted a strip of gold paper, or other material, bearing the title of the contents. The reverse side of this portion is lined with a piece of gilded or ornamental paper or silk, that serves as an introduction to the picture or writing, and the termination of the roll may be decorated in a similar manner. (See title-page to Section.)

Both kakémonos and makimonos are preserved in boxes when not in use. If the roll be highly prized, it may be guarded by a series of envelopes, commencing with a silken wrapper and ending with a second or third wooden case.

The ALBUM is usually a volume of the kind called *Orihon*,<sup>2</sup> which was the primitive form of the Oriental book, and was adopted in certain cases as a convenient alternative for the makimono, the long sheet being folded into double leaves of uniform size (MM), instead of being rolled around a stick. The Orihon may commonly be opened out into its original form as a continuous sheet, bearing the covers at the two ends, and one or both surfaces of the paper may be utilized; but should the drawings or writing be limited to one side, the reverse may be pasted in such a way that the leaves can only be unfolded from the front, and the album then bears some resemblance to the European volume, each leaf, however, being composed of a double thickness of paper.

<sup>2</sup> The term *Orihon* means "folding book," the ordinary sewn book being termed *Shomotsu*.



The cover, upon which is pasted a strip of ornamental paper or silk bearing the title, is generally brocaded, and its corners are sometimes protected with chased metal plates.



Fig. 51. Priest reading "Orihon." From a drawing by Hokusai.

Albums may be classified according to their contents as follows:—

1. Those containing works by a particular artist, by the different members of a school or branch of a school, or by painters of various academies.
2. The poetical album, containing calligraphic transcripts of verselets, illustrated either with the portraits of the authors, or with drawings suggested by the words of the composition.
3. The album devoted to illustrations of a special subject, as natural history, scenery, amusements, occupations, &c.
4. The album of practice sketches, generally in the form of a number of pages stitched together like an ordinary book (*shomotsu*), and used by artists or students for pictorial notes, preliminary sketches, &c.
5. The album of rough copies, often bearing great resemblance to the last, and commonly mistaken for it. The names of the artists who executed the original sketches are generally appended to the imitation, and rough hand copies of the seal may also be introduced.
6. Albums of miscellaneous sketches, collected without reference to subject or painter. These are not common, and are ordinarily regarded with little favour.

**ILLUSTRATED MANUSCRIPT BOOKS.** In their more ambitious and typical form, these are bound after the manner of the ordinary Japanese printed book, strongly sewn at the back, and protected by covers of brocade or dark blue paper. The leaves are of paper of extremely fine texture, decorated with faint designs in gold, and of sufficient thickness to allow both sides of the sheet to be utilized.<sup>3</sup> The pictures are usually drawn after the style of the Yamato-Tosa school, and the text is written in cursive characters.

<sup>3</sup> In the common block-printed books, each leaf is double, the paper bearing the impression on one side only.

LOOSE SKETCHES. The portfolio is not a Japanese institution, but most of the pictures that would be preserved in such a receptacle by Europeans are the rough sketches, tracings, and practice copies often to be purchased in huge carelessly preserved heaps from the curiosity dealer. The least valuable of these are tracings taken as memoranda from noted pictures, and may be recognized in most cases by their comparatively unskilful execution, and by the bad quality of the paper, the larger sheets of which are made up of smaller pieces hastily pasted together.

The more carefully drawn loose sketches have usually been intended for mounting. *Harimazé*, or small mounts of various shapes, painted for the decoration of screens, are often bought in this form.

The GAKU, or framed picture, does not play the same important part in wall decoration as in Europe. It is most commonly seen as a votive offering in temples, but is often met with in private houses, suspended above a door or *toko-no-ma*. The subject is, perhaps, more frequently calligraphic than pictorial.

The picture is executed upon paper, silk, or wood, and may be bordered with brocade or gilded paper. The frame is generally of lacquered wood, decorated with metallic plates (see figs. 24 and 42), and in *ex votos* may assume a gabled form. Glass not being a Japanese product in former days, the painting was left exposed to the air.

PANEL PICTURES. The greater part of the walls of a Japanese room, to the height of about six feet from the floor, is generally represented by sliding panels, that may be utilized as doors, or removed altogether when their presence is undesirable. Similar but smaller slides serve to close the little closets called *fukuro-dana* and *ji-bukuro*, which commonly form part of the *chigai-dana* (see fig. 43).

The large panels are of three kinds, *shōji*, *karakami*, and *kagami-dō*. The first, which serves to transmit light into the room, is merely lattice-work, covered with thin paper. The *karakami* consists of a light framework, thickly papered, and bordered with a beading of plain or lacquered wood; a small metallic plate (*hikite*) serves to lodge the hand in moving the slide, and in palatial residences may be provided with large silken tassels; and the outermost layer of paper may be decorated with stencilled designs, or painted by hand, after the manner of screens (q.v.). The *kagami-dō* is made of carefully planed wood, fixed in a lacquered framework, and occasionally crossed by a transverse bar, which is also lacquered. The frame is deep and substantial, and either this or the transverse bar is excavated for the insertion of the sunken hand-plate. The wooden panels, especially if of *hi-no-ki* (*chamæcyparis obtusa*), offer an admirable surface for colour, and in past times were often embellished by the great masters of the brush.

The paintings upon the *karakami* of the apartments in the Imperial palace at Kyoto, which gave employment to the leading artists of all the recognized schools in existence during the early part of the present century, are deserving of close study by visitors to Japan, as examples of a mode of decoration peculiar to the country,

and one for which its pictorial art is especially adapted. All the various styles of painting are represented, from the simple monochrome sketch to the most highly finished work in gold and colours, and all classes of motive—flowers, animal life, landscapes, and scenes of history or legend—appear to fill the allotted area with equal propriety; while the licence as to space is so elastic that the subject of the picture may either extend around a whole room, or each panel may bear its separate design, or a series of small mounts.

This form of decoration is of great antiquity. In the ninth century, Kosé no Kanaoka was engaged to cover the *karakami* of an apartment in the Imperial palace with portraits of the famous Chinese sages; and the wall-pictures said to have been drawn by his predecessor, Ki no Kanawaka, by the command of the Emperor Nimmei, in 837, were, perhaps, also executed upon sliding panels. The use of leaf gold and silver as a ground for panel, mural, and ceiling painting was commenced by the Kanos, in the decoration of the temples of Kinkakuji and Ginkakuji in Kioto. Masanobu and Motonobu are both represented by works in this style, and in the sixteenth and seventeenth centuries it became a fashion amongst the Daimios to make the apartments of their castles resplendent in the same manner. The paintings of Kano Yeitoku and Kano Sanraku, both *protégés* of Taikō Hidéyoshi, were especially in request for this purpose; and as the dashing execution and breadth of colouring distinguishing the older masters of the Kano school were especially adapted for the embellishment of large surfaces, there is, perhaps, nothing that will convey to the foreigner a more favourable view of the true strength of Japanese art as a medium of decoration than a study of the few of these pictorial monuments which are still spared to us.

MURAL PAINTINGS, covering solid portions of the walls, are not common, except in temples, but are occasionally found at the back of the *toko-no-ma* recess and above the sliding panels. They are generally executed upon paper, which is afterwards affixed to the surface to be decorated, but in some cases, as in a picture at Hōriūji, dating from the seventh century, the colour is applied directly to the cement of the wall. True *fresco* is unknown in Japan.

The painting of ceilings was closely associated with mural and panel decoration, but appears to have been almost wholly confined to temples and mortuary chapels, many of which still bear the handiwork of the old masters, from Chō Densu downwards. The favourite motives were the Buddhistic dragon, angels, emblematic flowers, birds, and arabesques. Gold and bright pigments were freely employed, but with a tact that proved a thorough comprehension of the best effects to be obtained with the materials under the circumstances of aspect and distance from which the ornament must be viewed, and in the dim, solemn light allowed to penetrate the lofty, spacious halls. The result was a rich but mellow harmony of tone, and a perfect fitness in style with the character of the surroundings, that stamped a few of these magnificent essays in architectural decoration as lessons by which the whole



world might profit. The painted and panelled ceiling of the mausoleum of Iy  yasu at Shiba, in Tokio, has been already referred to as one of the most remarkable examples of its kind in the Far East.

SCREEN PICTURES. A well-appointed Japanese house is furnished with a rather large assortment of screens, a provision necessary on account of the innumerable points of ingress for draughts, and useful to lend additional privacy to the apartment; while as a medium for decorative art it ranks with or before the wall slides. The form of screen called the *tsuitat  * is of Chinese origin, and in old Chinese pictures is represented behind the seat of monarchs and dignitaries of high rank.

The two principal varieties are the *tsuitat  *, or stand screen, and the *bi  bu*, or folding screen.



Fig. 52. Stand Screen (*tsuitat  *).

The *Tsuitat  * consists of a framed panel, decorated upon both sides with pictures, and supported by a pair of massive pediments. The frame is somewhat like that of the *gaku*, lacquered wood with decorative and protective plates of chased metal, and the feet are of similar construction. The entire screen stands generally about five or six feet high, and has a breadth varying from four to eight feet, but smaller forms of about half this size are very common. The object may be regarded as a *gaku* supported by feet.

The *Bi  bu* is found in three principal sizes. The largest stands between five and a half and six feet in height, each leaf having a breadth of about three feet; the height of the smallest variety does not usually exceed two feet; while intermediate



sizes range from three to four feet high, and are sufficiently tall to conceal the head of a person sitting in the Japanese manner. The typical number of leaves is six, but they may be reduced to two or four, or increased to eight. In the modern screens, made for the foreign market, the usual limit is four.

Each leaf is made up of lattice-work covered with paper, and the entire screen is bordered with a narrow margin of plain or lacquered wood, protected at the corners and elsewhere by plates of engraved metal. The pictorial decoration, as a rule, occupies one side only, the back being covered with an ordinary wall-paper, but a hand-drawn sketch of some simple motive occasionally appears upon the reverse. Each leaf may present a separate design or set of designs, or a single picture may extend over the whole screen, as in plate 24. In the more expensive examples the painting is surrounded by a double bordering of brocade (as in the *gaku*), or by a margin of gilt paper, and the exposed portions of the joints are also gilded.

In some cases the leaf is decorated with a number of mounts (*hari-mazé*) of various shapes—square, oblong, oval, fan-like, &c.—bearing pictures or calligraphic inscriptions. Toyoharu, the founder of the Utagawa branch of the Popular school, was especially noted for works of this kind.

The *Natsu-biôbu*, or summer screen, is usually formed in part by slender reeds or fine bamboo rods, the interstices of which transmit light and air. In the ordinary form the upper half is thus modified, while the lower portion is of plain or painted wood, but many other varieties exist.

Screen painting, like the painting of slides, was an important part of the artist's occupation, and has been dignified by the labours of the greatest masters, but no painters of high reputation have devoted themselves exclusively to the work.

FAN PICTURES. The fan is an article of more general utility in Japan than in Europe. The ladies of the Court in former times were taught to wield the large *Ôgi* with great effect, and their humbler sisters were not incapable of a very expressive use of the same weapon; beyond this, the appliance was borne by the Court noble as a part of his ceremonial costume; the general carried into battle a massive "host-directing" fan which served him as a *bâton*, and perhaps, on occasion, as a defence; a formal gift offering was considered incomplete without the accompaniment of a *Suyéhiro*; the scholar's fan was inscribed with odes or maxims in choice calligraphy, or might be used for noting memoranda of ideas or newly acquired facts that the owner thought worthy of preservation; for the trader the fan was a useful medium of advertisement; and even the tired coolie could lull himself to sleep with his palm-leaf or paper *uchiwa*. The fan was the common property of all, irrespective alike of age, sex, or station.

The many varieties of the object may be reduced within two principal classes, the "round" or open fan, sometimes called the *uchiwa*, and the ribbed closing fan, the *ôgi* or *sensu*.

The *Ôgi* appears in two different forms, both well known in Europe. In one of these, the ribs, made of wood or other material, are broad, and when

connected together by a rivet and silk in the usual manner, constitute the whole of the fan. In the other the ribs are reduced to slender rods, which give support to a



Fig. 53. Fan Mount. From a picture by Satake Yeikai (19th century).

semicircular piece of silk or paper, plicated for convenience of closing. An iron-ribbed fan (*tessen*) was sometimes carried by warriors, in place of the open "*gumbai uchiwa*."

In former times the use of the *ōgi* at Court was regulated by strict etiquette.

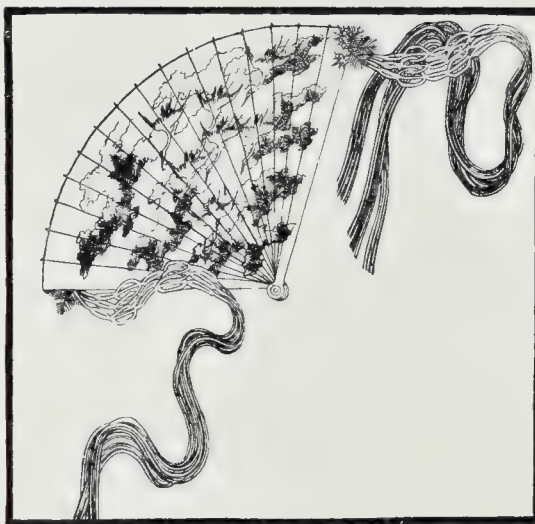


Fig. 54. Fan of Court Lady (*Hi-ōgi*) From the *Isai gwa shiki*.

The Emperor and Court nobles often carried it as a part of the ceremonial dress, in the place of a short staff of ivory or wood called the *shaku*. Mr. Conder<sup>4</sup> states

<sup>4</sup> See "History of Japanese Costume," Transactions of the Asiatic Society of Japan, vol. viii.

that "the kind most used was constructed of thin flat wooden ribs, twenty-five in number, fastened by a metal rivet and threaded through near the top with silk strings, which had very long ends, sometimes woven together, and fixed upon the outer scale in the pattern of a wisteria flower or some other device. Sometimes the ends hung loose in a loop: such a fan was made of *hi-no-ki* (*Chamæcyparis obtusa*), and was then called *hi-ōgi*; but before the age of fifteen a fan of a commoner wood, called *sugi* (*Cryptomeria Japonica*), was carried, and this was painted on the outside



Fig. 55. Modern bamboo and paper Uchiwa.

and ornamented with silken thread in five colours. The rivet head was often made ornamental, representing a butterfly or small bird in metal-work. This fan was generally carried closed. . . . In the summer time, in place of the wooden *ōgi*, was used a fan of thin wooden ribs, covered with paper and painted with some device front and back. The portion of the wooden ribs not covered with paper was lacquered or painted in some bright colour, and the outer exposed rib was carved.

"In place of the *shaku*, which is held by the men, the ladies of the Court hold in the right hand a handsome gilt and painted wooden fan, called *hi-ōgi* or

*yokomé-ōgi*. These fans are made of broad thin scales of white wood, painted and gilt, and adorned with rosettes and tassels."

A variety of the *Ōgi*, called the *Chiūkei*, is distinguished by a slight divergence of the ribs above the handle when the implement is closed. It is now seldom met with. Another kind, having the same peculiarity, but of somewhat different shape, is called the *Suyéhiro* ("wide end") *Ogi*, and was formerly an



Fig. 56. Modern wooden Uchiwa.

essential accompaniment to every formal present. Fans are still frequently added to gifts, but are of the ordinary shape, although often called *Suyéhiro* in the written list of items sent with the offering.

The ivory and tortoiseshell fans decorated with lacquered and inlaid designs are modern, and for the most part made for exportation. The embellishment is often of extreme beauty.



The round fan, or *Uchiwa*, in its cheapest form, consists of a dried palm-leaf trimmed into shape, the triangular stem forming the handle. The most common variety, however, is made by splitting a piece of bamboo stem for about two-thirds of its length into a number of fine rods, which are then spread out radially, fixed with fine cord, trimmed, and finally covered with paper or some other fabric; the undivided portion of the stem remaining as a handle. These neatly constructed little articles, with their chromoxylographic decorations, are made for an almost incredibly small sum, and are so brought within the reach of the poorest. In the more expensive forms of the *uchiwa*, silk may be substituted for paper, or the whole fan may be manufactured in wood and decorated with hand-drawn designs. These are nearly all made for the foreign market.

A Chinese form of the open fan, occasionally seen in Japan, consists of silk or other material, stretched upon an ovoid or pear-shaped wooden framework, ornamented with paintings and provided with a stem, which is sometimes prolonged through the body of the fan to form a kind of mid-rib. The war fan (*Gumbai Uchiwa*) usually assumed this form, and was embellished with the device of the Rising Sun. A fan of the same shape is depicted in portraits of Chinese sages, and a variety of much larger size, with greatly elongated handle, was formerly carried behind royal personages in the Middle Kingdom as an emblem of rank.

The designs applied to the decoration of the fan range from a printed outline of a flower or other simple object to a painting by one of the masters of the great academies. The presentation of a fan to the Shogūn was once an important periodical ceremony, and the services of the leading painters were engaged for the embellishment of the object. It is said that the growing fame of Kano Motonobu was confirmed by his appointment to execute a design upon one of these complimentary offerings.

The folding fan of *hi-no-ki* is said to have been invented in Japan in the reign of the Emperor Tenchi (A.D. 668–671), and its construction appears to have been suggested by the mechanism of the bat's wing, whence the name of *Kōmori* (bat), by which the article was originally designated. It was introduced into China at a later period. The *uchiwa*, Chinese in origin and of much greater antiquity, was probably manufactured in its primitive form from the dried leaf of a palm or plantain, the mid-rib and veins of the latter being distinctly traceable in a conventionalized form in the fans borne by sages in ancient Chinese pictures; but the Japanese may claim the credit of having devised the construction of the well-known variety made from the bamboo stem. About 1660, a priest of Fukakusa, in Yamashiro, named Gensei, reputed for his artistic and poetical talents, manufactured a number of fans of this kind, which acquired a great reputation under the name of "Fukakusa Uchiwa." At the present day the best open fans are made in Tokio.



Fig. 57. The fabrication of pottery. From the *Sankai misen dazuyô*.





Fig. 58. The fabrication of pottery. From a drawing by Kwangetsu in the *Sankai meisai dō-e-yé* (1779).

## CHAPTER II.

### PICTORIAL DECORATION OF POTTERY AND PORCELAIN.



IT has been remarked that pictorial embellishment was not applied to ceramic art until a comparatively late period.<sup>1</sup> The formal patterns upon the ancient pottery, and even the little outlines of flowers upon the "Hana Shunkei" of old Tōshiro can scarcely be regarded as pictorial; and although in China certain ceramic artists of the Sung dynasty are known to have been celebrated for drawings of fowls and other natural objects upon porcelain, the practice does not appear to have existed in Japan until the return of Shondzui from Fu-Chow in 1513, and was not prevalent until nearly a

<sup>1</sup> Some ancient fragments of Japanese pottery very recently described by Mr. Kurokawa bear rude caricatures of the human form engraved in the paste or drawn in cinnabar, but from the style of the designs it would appear that the intention was rather humorous than decorative. These specimens were found in the province of Chikugo.

century and a half later, when the Kioto and Arita potters obtained the secret of employing metals and vitrifiable enamels for the purposes of ceramic decoration. After this time the modes of pictorial embellishment were as follows:—

1. By designs engraved in the paste.

This is not a very favourite method, and even in modern times is seldom permitted to exceed the limits of formal patterns. In some varieties of Satsuma and Yatsushiro pottery, linear designs were grooved in the greyish body of the ware with a blunt tool and inlaid with white clay, after the Korean plan; and engraved seal characters or arabesques are occasionally met with in the *Raku-yaki* of the Korean Améya and his descendants. The unglazed clay of the modern Banko is sometimes ornamented with inscriptions and drawings cut with a sharp-pointed style.

2. By drawings made upon the biscuit ware before glazing.

Sub-glaze decoration is almost invariably effected with a cobaltiferous oxide of manganese, of Chinese or native origin. The first porcelain made in Japan was decorated in this manner by Shondzui, in close imitation of the practice of the Chinese, and the process has since been adopted in all the other porcelain fabriques. The best cobalt, known amongst potters by the name of *kiu-gosu*, was imported from China, but the Japanese never attained the standard of purity in tint displayed in a few precious specimens emanating from the Middle Kingdom. A colour of considerable brilliancy and depth is, however, met with from time to time in Arita ware, as well as in the Séto porcelain anterior to the last two decades, and in recent years a native blue of greater purity, but less power, has been prepared by Kato Gosuké, of Mino.

Other colours are occasionally used in sub-glaze decoration; a rather unattractive brown is seen in moderately old specimens, and Gosuké has introduced a very pure green and a pinkish red into some of his specimens of Mino ware; but up to the present time the simple "blue and white" has kept its ground against all innovations.

3. By designs drawn with ink upon unglazed pottery.

This is rare, except in modern Banko.

4. By designs in gold and enamels upon a glazed surface.

The use of gold and enamels is not older than the seventeenth century in Japan. It was first adopted in imitation of the Chinese processes by the Kioto potters (amongst whom Ninsei held the first place), and almost at the same time by the Arita keramists for the decoration of the large porcelain jars and vases they were then beginning to make for exportation. Very shortly afterwards it was introduced into the Kaga factories, and perhaps independently, as the curious purple, green, and black enamels met with in the old Kaga ware are quite different from those found in any examples of Arita or Kioto produce. A little later the process extended to Satsuma, where, however, its employment was for a long time very limited (see p. 109); and ultimately it became the property of any fabrique that chose to make use of it.



5. By enamelled designs upon unglazed pottery, as in some forms of Kioto ware, and in the new Banko faïence.

6. By designs painted in lacquer (see p. 110).

7. By sculptured or moulded ornament in high or low relief.

The method of decoration with figures, flowers, &c., modelled in high relief is more especially designed for the purpose of attracting foreign buyers, and was seldom employed until within the last twenty years, except in the ornamentation of handles and covers. It is now met with chiefly in Makudzu pottery, and, carried to a less extravagant degree, in Tajima and Hirado porcelain. The designs are in most cases boldly conceived and cleverly executed, but as the object nearly always bristles with awkward projections on parts of the surface most exposed to accidental contact, the owner is apt to undergo more suffering from perpetual misgivings as to the safety of his treasure than can be fairly balanced by any pleasure to be derived from its contemplation.

Designs in low relief, or intaglio, executed by hand or by the mechanical pressure of wooden moulds, are free from the objection just raised, but they are not very important aids to the attractions of the ware.

The use of the mould in Japan is comparatively recent, but was known to the Chinese potters long before. According to Captain Brinkley, it was introduced about the beginning of the present century by Mokubei, of Kioto; the Second Banko extending its application to the decoration of cups and other objects, about 1835. The process is not deserving of much commendation, as the ornament usually looks, as it is, cheap and mechanical, and when employed upon the inner surface of vessels used for drinking purposes is objectionable on the score of cleanliness.

Keramic decoration seldom fell into the hands of original artists, but was generally entrusted to copyists, who carried out as well as they were able the designs of noted painters of their own country or of China. Occasionally, however, the skill of members of the great academies was brought into play in the ornamentation of prized articles made for the use of noble amateurs, and certain pupils of the Kano and other schools have founded great reputations by their designs executed upon pottery or porcelain. Amongst these have been already mentioned Kenzan, the brother of Kōrin, who established a fabrique at Kioto; Tangen, a pupil of Kano Tanyu, who initiated the decoration of Satsuma ware; and Morikagé, also of the Kano school, who attached himself to the early Kaga porcelain manufactory. The drawings of Shondzui were copied from Chinese originals. The old Arita jars and vases were generally painted with baskets of peonies and other subjects, in imitation of pictures of the Chinese school, but from the end of the seventeenth century the range of decoration became widened, and in some cases included sketches by or after the old Ukiyo-yé artists of the Hishigawa school. The designs of Ninsei were

chiefly drawn from the Kano and Tosa schools, and it is said that a few specimens of his pottery were decorated by Kano Tanyu himself. The Delft ware imported by Dutch traders was copied by a descendant of Kenzan, and this *Oranda no utsushi* (imitation of the Dutch) sometimes presented amusing travesties of European pictures, and, occasionally, unconscious repetitions of Japanese and Chinese designs, which, after having lost their principal characteristics in passing through the hands of the European copyist, were apparently mistaken for specimens of Dutch art by the Japanese potter, and were reproduced with new variations that made it a task of no small difficulty to trace the composition to its original source.

The early designs on *cloisonné*, the introduction of which is assigned to the seventeenth century (see p. 72),<sup>2</sup> were usually simple and conventional, and depended for their effect upon the harmony of colour in the enamels and the grace of outline lent by the metallic tracery; but within recent years the patterns have become more naturalistic, and gradations of tone have been introduced in imitation of those produced by the brush. Despite the triumph achieved over certain technical difficulties, the alteration is not yet a subject for congratulation, since the expense of the work is far above its artistic merits, and the results at their best give only a laborious imitation of effects that could be obtained better, more legitimately, and more economically by the ordinary pictorial processes on paper, silk, or panel. It would be wiser for the manufactories to emulate the purity of the tints of the old Chinese enamels than to misapply the advantages they have already gained. At the present moment, notwithstanding the superiority of Japanese design, the Chinese ware still holds the first place, by virtue of the perfect harmony of its colouring, and particularly of the various tones of blue, in which Japan is very far from perfection. Reproductions of specimens of *cloisonné* in its best forms will be found in Mr. Bowes' recent work upon "Japanese Enamels."

The modern ceramic artist borrows from all sources, and is seldom fettered by academical distinctions of style. There is, however, a strong tendency in the direction of the Shijō and Ukiyo-yé schools, and as yet there has been no serious importation of Western ideas to spoil the pre-eminently decorative qualities of the native art. The modern Satsuma is usually decorated by Tokio artists with elaborately drawn and highly gilded pictures of Buddhist or Chinese subjects, or of scenes in Japanese history or legend, after the manner of the Yamato school.

THE PICTORIAL DECORATION OF LACQUER. The principal facts in connection with the development of the lacquer industry have been related in the historical introduction, but a few notes may be added with reference to pictorial decoration. The *Kōgei Shiryō* and a valuable article by Mr. Quin, in vol. ix. of the Transactions of the Asiatic Society, have been largely quoted in the following account.

The application of pictorial art to lacquer is of great antiquity. According to

<sup>2</sup> "Champlevé" enamels are of much greater antiquity, dating probably from the eighth century.

Mr. Quin, the oldest piece of gold lacquer extant is a *Kōsa-bako* (or box for holding the scarf worn across the shoulder by Buddhist priests) formerly belonging to Shōtoku Taishi (572—621 A.D.), and now preserved at Tōdaiji, in Nara. Nothing, however, is said as to the decoration of this; but the specimen next in order of antiquity, a scabbard made for the Emperor Shōmu (724—748 A.D.), and presented in 750 to the temple of Tōdaiji, is embellished with pictures of birds, flowers, and other natural objects outlined in powdered gold upon a surface of black lacquer. Other pieces equally or even more venerable are referred to in a list, written in 780 A.D., of the possessions of the temple of Sendaiji, in Nara, and comprised boxes of black and red lacquer (for the preservation of sacred rolls), ornamented with drawings of clouds, birds, and landscapes executed in gold and silver; but unfortunately these are no longer in existence. We may, however, assume that the art had passed through its rudimentary stages before the eighth century of our era.

The chief varieties of lacquer pictures, in point of technique, are as follows:—

1. Designs executed in raised gold upon a gold ground (*kin makiye*). Certain details of the picture may be strengthened by the application of pieces of thick gold or silver foil, either shaped in accordance with the part of the design to be covered or cut into minute squares or triangles, the metal in both cases being embedded in the lacquer and afterwards burnished.

According to the views of native connoisseurs, the best examples of gold lacquer are those made in the later years of the Emperor Go-Shirakawa (d. 1192) and under the Ashikaga Shōgun Yoshimasa (d. 1490). The most brilliant and attractive work, however, was produced in the early part of the eighteenth century, during and after the Shōgunate of Iyētuna (d. 1709). The highly raised gold lacquer (*Taka-makiye*) was introduced in the fifteenth century, and it was then that the floral designs hitherto in favour became supplemented by landscapes, figures, and architectural subjects.

2. Designs executed in gold or silver upon a lacquered surface of black, red, or other colour, or of *nashiji*.<sup>3</sup> The pattern may be level with the ground surface, as in the most ancient specimens, or more or less raised. The ornamentation of the scabbard of Shōmu at Tōdaiji, previously mentioned, appears to have been outlined in gold upon black lacquer; a second coat of lacquer was then applied, and finally the design was developed by grinding down and polishing the surface, which was left perfectly smooth and even. Another early form, called *Hiyō-mon*, was made "by cutting out the figures of flowers and plants on a thin gold plate, which was then lacquered on the article." (Quin.)

3. Monochrome designs, usually black, upon a lacquered surface of a different colour. Freely drawn sketches in black upon a red ground are very common.

<sup>3</sup> *Nashiji* is a material formed by the admixture of particles of gold with a yellowish-brown or black lacquer. When polished, it presents a speckled surface resembling that of the *Nashi*, or Japanese pear. Its use began in the tenth century. *Giobu-nashiji*, a form in which small squares of gold leaf were employed instead of powdered gold, was the invention of a Yedo workman named Giobu Tarō, in the beginning of the eighteenth century.



4. Designs in gold and coloured lacquers upon any of the grounds mentioned (*urushi-yé*, or "lacquer pictures"). These are known to have been produced as early as the reign of the Emperor Daigō (898—930).

5. Designs diversified by inlaying with various materials, especially mother-of-pearl, tortoiseshell, ivory, pottery, and various metals, often elaborately carved. The use of mother-of-pearl and shells in conjunction with lacquer is said to have originated in the reign of the Emperor Shōmu (724—748). Kōrin made extensive use of inlaid plaques of lead and mother-of-pearl, and Ritsuwō (p. 79), who was especially famous for works of this kind, introduced also small figures of birds, flowers, &c., fashioned in pottery and other materials. The encrusted work, which is now assuming very ambitious proportions and involves great complexity of technique, is a development of the same process.

6. Lacquered designs of all kinds upon unvarnished surfaces, as of ivory, coral, tortoiseshell, horn, wood, porcelain, silk, &c. The decoration of ceramic ware with drawings in lacquer commenced in the time of Hidéyoshi, before the end of the sixteenth century. Painting in lacquer upon varnished paper and silk was invented by Shibata Zéshin in 1868.

7. Engraved lacquer (*Chinkin-bori*). Outline designs, deeply engraved with a sharp instrument (knife or rat's-tooth) upon a polished lacquer surface, and rendered distinct by rubbing gold into the linear incisions. The process was learned from the Chinese by a Nagasaki artist, in the period Kiōhō (1716—1736); and a follower of this man, named Ninomiya Tōtei, of Tokio, who employed a rat's-tooth as a graver, became greatly noted for the delicacy and skill of his work.

8. Carved lacquer. Designs cut in relief in a thick coating of red (*tsuishii*), black (*tsuikoku*), or other coloured lacquer. It was first introduced from China in the reign of the Go-tsuchi Mikado-no-in (1465—1500), by a workman named Monniu, and was carried on with great success in the beginning of the seventeenth century by Heijiurō, an artist in the employ of Iyéyasu. In some specimens the lacquer ground consists of layers of different tints, and the stratification is exposed in the process of cutting. This is the one form of lacquer in which the Chinese have been able to hold their own against their pupils.

*Tsuishii* and *Tsuikoku* must be distinguished from carved and lacquered wood, to which they bear a superficial resemblance. The latter is of much older date, and, under the name of *Chomoku*, was known as early as the beginning of the tenth century. *Kamakura-bori*, *Échizen-bori*, and *Odawara-bori* are varieties of *Chomoku*.

9. Designs carved in lacquer, revarnished with a different material, and then exposed by polishing and grinding. This is called *Zokoku-nuri*, after its inventor, Tamakaji Zokoku, of Takamatsu, in Sanuki, who flourished about 1624.

10. Designs outlined in silver or gold wire. The wire pattern is fixed upon the surface of the object to be decorated; the whole is then covered with black lacquer, and finally the metal is re-exposed by a process of grinding and polishing. This



form of lacquer, which is called *Zogan-nuri*, was first made at Nagoya in the early part of the present century.

The great majority of the decorations seen upon lacquered objects are merely copied by the draughtsman from pictures by noted painters. The first artists in lacquer who invented their own designs appear to have been Honnami Kōyetsu (d. 1627) and Koma Kiūhaku (fl. 1624), the former being the master of the famous Kōrin; the latter the founder of the Koma school in Yedo. Kōrin (d. 1716) and Ritsuwō (d. 1747) were distinguished by compositions of striking originality, and both adopted every means of embellishment likely to conduce to the effectiveness of their works. The encrusted lacquer of the versatile Ritsuwō, enriched as it was by wonderful sculpturesque achievements in pottery, wood, ivory, pearl, metal, and other substances, appeals at once to all tastes; but the masterpieces of Kōrin are *caviare* to the multitude. It requires a special education to discern the idea of this artist in the midst of the startling disregard for naturalistic canons and the apparent coarseness of detail evident in the majority of specimens bearing his name. His technique, moreover, though sound and substantial, and in perfect harmony with the design, is likely to disappoint the amateur who, looking for the elaborate ornamentation and the brilliant surface of the typical gold lacquer of the last hundred and fifty years, finds big embedded plaques of mother-of-pearl and lead forming part of a rude design upon a ground of dead gold or black. But to those who have learned to understand his aim there appears a strength of character rarely apparent in the resplendent work of later years. Kōrin as a decorative artist will always be a genius for the few, a charlatan for the many.

The close of the eighteenth century brought several important artists, of whom six have attained especial note. The best known of these were Kajikawa Kinjiro, Yamamoto Shunshō, Nagata Yūji, Koma Kwansai, Inōyū Hakusai, and Hara Yoyusai, all of whom flourished between 1780 and 1790 (Quin). The work is carried on in the present day by a few men of considerable power, including Shibata Zēshin, Watanabé Tosen, and Ogawa Shōmin, who are doing much to keep up the standard of an art in which Japan has always been unrivalled.

The amount of lacquer now made for the foreign market is very large. The best is of great beauty, and of no less costliness; but it is an anxious question whether the minute care regarded as all-essential by the older craftsmen is equally valued in our own time, for it is certain that every fraction of neglect will be avenged upon the objects by time and usage, and eventually upon the manufacturers by a declining *clientèle*.

For the student of lacquer, the contributions of Mr. Quin in the Transactions of the Asiatic Society, and in Audsley's "Ornamental Arts of Japan," will be of the greatest service. The industry is also reviewed in "Le Japon à l'Exposition Universelle de 1878," by Mr. Matsugata; and a rich selection of beautifully executed reproductions will be found in Mr. Audsley's work, and in "L'Art Japonais" of M. Gonse.

EMBROIDERY. The manufacture of silk textiles with diaper designs is said to have been introduced in the year 463 A.D., by a Korean artisan, whose descendants have carried on the work down to modern times. The industry flourished until the tenth century, when the preference shown by the Emperor and his Court for Chinese brocades led to a decline in the home production. The native looms did not resume their activity until a new spur was given by the introduction of the Chinese method



Fig. 59. Kibi Daijin and the Chinese Embroideress. From a drawing by Tachibana no Morikuni. Engraved in the *E-hon Shaho bukuro*.

of weaving gold brocade (*kinran*) in the sixteenth century. A little later the Portuguese contributed some new features, and at length, before the end of the following century, the proficiency of the native weavers is said to have become so great, that they were able to produce copies of the famous Ming brocades that were superior to the originals.

Hand embroidery is probably more ancient than loom-made brocades, but there is no clue to its origin. The earliest historical work, which is attributed to Shōtoku

Taishi (sixth century), is still preserved at the temple of Chiūguji, but its authorship is very questionable. There is, however, less doubt as to the famous Mandāla of the nun Chiūjō Himé (eighth century), at Tayéma-déra, notwithstanding the fable of divine intervention attached to the history of its production.<sup>4</sup>

The manufacture of Buddhist pictorial embroidery was probably the first application of the process, which afterwards became extensively employed in the decoration of female dresses, of the broad girdles (*obi*) worn by young girls, of the square wrappers (*fukusa*) originally intended as envelopes for presents, but now usually converted by Europeans into cushion covers and fire screens, of costumes of actors in the *Nō* performances, of processional dresses for firemen, &c. In the majority of these examples the embroidery is supplemented by stamped or stencilled designs, fixed by the resources of the dyer. An account of the technical processes will be found in Dresser's "Industrial Arts of Japan."

The designs were commonly drawn upon the fabric by artists especially engaged for the purpose, and amongst the few men of note who contributed to this work were Ogata Kōrin, Hishigawa Moronobu, and Nishigawa Sukénobu. In the case of dresses worn by *geishas* and courtesans, the motives of the design were often of an elaborate and even startling character—a landscape with its full complement of fields, cottages, rivers, trees, and mountains; a grove of cherry-trees in full blossom; a shoal of carp; a lugubrious array of skeletons; and even, as in plate 41, an epitome of the tortures of hell, being regarded as attractive and appropriate embellishments for the figure of the Japanese hetaira.

The work is carried on with undiminished energy in Kioto, where the industry has always found its chief centre, and the foreign market has created a call for screen pictures, hangings of imitation tapestry, and other ornamental objects which more than compensate the factories for the diminution of home trade.

Several books of patterns for embroidered dresses, &c., have been published, amongst which may be noted the *Tokiwa gi* (1700), and the *Tokiwa hinagata*, by Takagi Kosuké (1732).

<sup>4</sup> "Having entered the monastery (Tayéma-déra), she devoted herself entirely to religious exercises. In an ecstasy of devotion she made a vow to Amida to starve herself to death unless he would appear to her in his own form. Shortly afterwards she received a visit from an aged nun, who promised to show her heaven and all its hosts. By the nun's command the princess collected a hundred horseloads of lotus stalks, and when their fibres had been separated, these were plunged into a well, which miraculously appeared in the courtyard of her dwelling on the ground being slightly disturbed. The water of this well was as clear as crystal, but the threads which were put into it came out dyed with all the colours of the rainbow. When all was ready, a beautiful young woman suddenly appeared with a loom, and began to weave the threads together with such swiftness that in six hours she completed a web fifteen feet each way, and the wonder of it was that the room in which the work was performed was only nine feet square. In the morning she stepped out into the courtyard, and cut a bamboo, without a knot in it, to serve as a roller for the picture. Chiūjō Hime fell down before the *mandara* which had thus been created, and adored it. The old nun now prepared to depart, but on being pressed by the princess, revealed herself as Amida, and explained that the woman who had woven the picture was the god Kwan-non. This is said to have been the first representation of the Buddhist heaven known in Japan." ("Handbook for Japan," p. 398.) A copy of the work is included in the British Museum Collection.

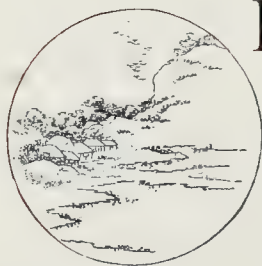




Fig. 60. Indra. Reduced facsimile of wood engraving attributed to the Buddhist priest Nichiren (1222—1282). Satow Collection.

### CHAPTER III.

#### ENGRAVING UPON WOOD, COPPER, AND STONE.



Investigations into the origin of wood engraving in Japan have been seriously complicated by the fabrication of sham xylographic antiquities, and by the invention of imaginary histories devised to give sanctity to really ancient specimens of the art. A large number of Buddhist temples in Japan are owners of engraved wood blocks, from which impressions may be taken for distribution to pilgrim worshippers, and no small proportion of these cuts are announced as the handiwork of priestly celebrities of the early ages of the





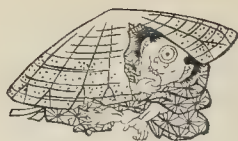


PLATE 46.

JAPANESE BEAUTIES.

Facsimile of a chromoxylograph after KATSUGAWA SHUNSHŌ, engraved in the *Seirō Bijin Awase kagami* (1776).

WILHELM GREVE, Berlin, Chromolith.









religion, apparently with the double object of stimulating the fervour of the visitor and reflecting some glory upon the establishment in possession of the precious relic. It is, of course, not impossible that Shōtoku Taishi, Giōgi, Kōbō Daishi, Jikaku Daishi, and other apostles of the Church left works of the kind, but it is extremely improbable that most of the examples bearing their names were produced by amateur engravers



Fig. 61. Agni Déva, the Fire Divinity. Reduced facsimile of woodcut dated in the second year of Shōchū (1325). Engraved by a priest named Riōkin.

when the art was in its infancy.<sup>1</sup> Many of these pious frauds, indeed, may be condemned at a glance; but a few, to which reference will presently be made, are of undoubted antiquity, and present no internal evidence of a fraudulent history.

<sup>1</sup> In a large collection of impressions of temple wood blocks brought together by a native antiquarian, and conveyed to England by the author, the names quoted above, with others of the same periods, are attached to pictorial representations that have undoubtedly been executed within the last two hundred years.

The earliest authentic specimens of engraving upon wood belong to the history of printing. According to Mr. Satow,<sup>2</sup> the first application of the art of block-printing of which any record is preserved dates from A.D. 764, at which time a large number of copies of the text of a Buddhist Dharani were thus reproduced for distribution amongst the people. It is probable, however, that the process was known before this time, as it had been practised from the end of the sixth century in China, whence the idea must have been conveyed to the Japanese in the course of the early communications between the two countries. The allied process of seal-engraving is of still greater antiquity, and to evolve from this the art of block-printing would appear to need only the call of necessity.

The first book known to have been printed in Japan was a copy, dating before 1157 A.D., of the *Dai-han-nia Kiō* (Mahā prajñā paramita Sūtra), fragments of which are still extant; and from this time commenced a still lingering custom of printing religious books and rolls in workshops within the precincts of the monasteries. It is at any rate beyond question that the engraving of wood blocks for printing was carried on by the Japanese priesthood long before the time when it is said to have been introduced into Europe from China by Marco Polo.

The technique of pictorial woodcuts being identical with that of block-printing, there is every probability that the two branches of engraving are of equal antiquity, but the relics of the former are the less ancient. The oldest specimen with a history worthy of any confidence is a block of willow-wood, kept at Asakusa, upon which are figures of Buddhist divinities, said to have been carved by the priest Jikaku Daishi (d. 864 A.D.); after this may be cited an example attributed to Ēshin Sōdzu (962—1017), representing a vision of Amitābha; another, depicting a collection of divinities, presented to a temple at Kumano, in Kishiū, by the Mikado Shirakawa (1073—1086); a portraiture of Indra (fig. 60), roughly cut on a block of pear-wood by the priest Nichiren (1222—1282); and lastly, a set of blocks engraved with figures of the Twelve Dēva Kings, dated in 1325, and bearing the name of Riōkin (fig. 61). There is a decided want of skill displayed in the execution of the earlier of these examples, a point in favour of their authenticity, but the engraving of the last evidences considerable manipulative power. It will be remembered that the woodcut of St. Christopher with the Infant Saviour is assigned to the year 1423, nearly a century later than the Riōkin blocks, and even the apocryphal story of the Cunio engravings of the career of Alexander the Great carries the European process back no farther than 1285.

The use of woodcuts in book illustration appears to have been comparatively late. The oldest volume known to the author is an edition of the *Isé Monogatari*, published in 1608 (British Museum; see fig. 62), but similar embellishments appeared in printed

<sup>2</sup> For the history of Japanese printing, see Mr. Satow's paper in the Transactions of the Asiatic Society of Japan, vol. x., from which the facts here given are extracted. Mr. Satow believes that block-printing was suggested to the Chinese by the much more ancient practice of taking impressions from inscriptions on stone monuments by rubbing.

rolls at a much earlier period; an undoubted example, dated in 1504, being included in the Satow Collection (British Museum).

These early efforts were not devoid of a certain artistic skill, and were quite equal to the contemporary work of the Chinese, but gave little promise of the



Fig. 62. The Poet and the Peerless Mountain. Facsimile of engraving in the *Isi Monogatari* (1608).

remarkable power to be afterwards attained by the Japanese engraver. The art, moreover, for a long time remained almost stationary. The *Hōgen Monogatari* and the *Heiji Monogatari*, printed in 1626 (Author's Collection), are inferior to those of the earlier volumes.<sup>3</sup> The illustrated histories, romances, &c., succeeding these

<sup>3</sup> The illustrations on these works are coloured by hand for publication, a practice which gave place to chromoxylography at the end of the seventeenth century.



indicated little progress, and it was not until the latter portion of the seventeenth century that engraving began to take its rightful place amongst the fine arts.

The new era in xylography commenced with the revival of the Ukiyo-yé school of Matahei, between 1770 and 1780. The reproduction of the bold designs of Hishigawa Moronobu (see p. 62), which covered nearly the whole of the ground since cultivated by Hokusai and his followers, was in itself an education for the engravers, and the result left little to be desired in point of vigour, although something was still to be added in grace and delicacy. The almost contemporaneous foundation of



Fig. 63. Burlesque of Ébisu and Daikoku. Reduced facsimile of engraving after Hishigawa Moronobu (c. 1680).

the Theatrical School of draughtsmanship by Torii Kiyonobu formed a useful complement to the work of the Hishigawas, and gave the signal for the employment of the Chinese process of colour-printing.

The style of the Hishigawa school was carried on by Okumura Masanobu, who flourished in the beginning of the eighteenth century. His drawings, which were engraved both in monochrome and colour, were pleasing, but lacked the strength displayed in those of Moronobu. Fig. 64 offers a fair illustration of his manner.

The labours of Moronobu had scarcely ceased when the appearance of a number of albums of great utility to the cause of popular art proved that his example had borne good fruit. In 1707, the *Gwa-shi kwei-yô*, the first of an invaluable series of copies from pictures by the famous Japanese and Chinese masters, was issued by Ôoka Shunboku, probably in imitation of the *Kakémono Édzukushi* of Moronobu; this was followed by the *É-hon tē-kagami* (1721); the *Gwa-ko sen-ran* (1741), the *Wa-kan mei-gwa yen* (1749); the *Wa-kan mei-hitsu gwa-yei* (1750); the *Wa-kan shiû gwa yen* (1760), the *Wa-kan mei-hitsu kingio gwa-fû* (1764), the *Wa-kan mei-hitsu gwa-hô* (1767).



and the *Gwa-soku* (1777), the later works being published under the direction of Sakurai Shiūzan. Some of these included appendices, which conveyed technical and theoretical instruction of much interest. A few years after the appearance of the first of Shunboku's albums, Tachibana no Morikuni, an artist who is said to have been a pupil of the Kano school, commenced an independent series of illustrated books, most of which were devoted to the instruction of students and the suggestion of motives for artisan designers. His labours were introduced by the *É-hon Kōi-dan* (1714), a selection of Chinese and Japanese legends with



Fig. 64. The Three Saké-tasters. Burlesque of an ancient picture typifying the three religions, Taoism, Buddhism, and Confucianism. From an engraving after Okumura Masanobu (c. 1700).

illustrations,<sup>4</sup> and the *É-hon sha-hō bukuro* (1720), of which the most important part was devoted to drawing examples: the *É-hon Tsū-hōshi* (1725), the *Gwa-ten tsū kō* (1727), the *Yokioku gwa shi* (1732), the *É-hon Ōshukubai* (1740), and the *É-hon jiki shi-hō* (1745) were of a similar nature. These were supplemented by a collection of rough sketches called *Umpitsu sō gwa*, engraved with extraordinary skill in imitation of the rapid strokes of a coarse brush, and three works of larger size,

<sup>4</sup> The earliest work of this kind was probably the *É-hon hōkan* of Hasegawa Tōun, published in 1688.

containing illustrations to Japanese and Chinese poetry. The first seven are still utilized extensively by draughtsmen of the Popular school. Nishigawa Sukénobu, a contemporary of Morikuni, and apparently an imitator of Okumura Masanobu, was still more prolific; but, with the exception of the *É-hon Yamato hiji* (1742), a book in the style of the *É-hon Koji-dan*, and containing an essay on painting, his pencil was devoted to portraiture of women, and illustrations of stories, maxims, and poetry



Fig. 65. Ono no Komachi in her old age. Facsimile of an engraving after Nishigawa Sukénobu in the *É-hon Yamato hiji* (1742).

(published between 1723 and 1768): Shimokawabé Jiusui followed the same style in the illustration of moral stories, between 1765 and 1791; Tsukioka Tangé contributed an item to a similar class of books in the *É-hon Himé bunkō*, or "Young Lady's Companion" (1760); and others were added at a later time, amongst which the *Dōji kiō É-hon*, or "Boy's Pictorial Instructor" (1806), by Giokuzan, and the *Onna Imagawa*, a volume of notable examples for women (c. 1830), by Hokusai, are the

best known. The *Dōji kiō É-hon* has been translated by Mr. Chamberlain in the Transactions of the Asiatic Society of Japan, 1882.

Religious books did not afford much occupation for the pictorial artist and engraver. The *Butsu zō dzu-i*, first published in 1752, was an early and very important volume depicting the whole calendar of the Buddhist divinities, but after this we meet with little beyond a few biographies of the famous priests and some reprints of the life of S'ākyamuni, chiefly illustrated by Hokusai and his pupils.

Romances and novelettes, on the other hand, were poured forth in astonishing



Fig. 66. Facsimile of two pages of a *Kusa-zoshi* (c. 1820).

numbers. The early stories of the type of the *Genji Monogatari* were followed from about the middle of the seventeenth century by contemporary fiction, in the illustration of which almost every popular artist of note appears to have taken part, from Moronobu to Kuniyoshi. The first of this group, issued between 1608 and about 1720, were of two sizes, a large octavo, usually devoted to the reprints of the older stories, and a duodecimo, generally less ambitious in style and contemporary as to text. The illustrations in either were confined each to a single page, or covered two



opposite pages; two blocks, one for each half of the drawing, being required in the latter case. In some instances the cuts were coloured by hand, as in the *Heiji Monogatari* (1626) and a few of the works illustrated by Hishigawa Moronobu; and from the first, as in fig. 67, the design was characterized by the introduction of fictitious clouds, in imitation of the paintings of the Yamato school (see Section 4). About 1730 was added an oblong duodecimo, a form still preserved in some of the modern books for artisan designers; but the most curious style of book-printing was that of the *kusa-zoshi*, which dates from about the same period, and was contributed to by most of the well-known popular artists of the eighteenth and nineteenth centuries, including Torii Kiyomitsu, Torii Kiyonaga, Torii Kiyotsuné, Tomikawa Ginsetsu, Hokusai, Toyokuni, and Toyohiro. The *kusa-zoshi* was a book of very small dimensions, usually divided into a number of thin fasciculi, the covers of which in the later specimens were resplendent with chromoxylographic illuminations, and each page or pair of opposite pages bore a design that occupied nearly the whole of the space, the text being relegated to any part of the margins into which it could be intruded without obscuring the picture (see fig. 66).

From about the beginning of the nineteenth century many of the novels reverted to the octavo form, and the first volume or fasciculus of each work or section of a work was usually prefaced by a few introductory plates, printed from two or three blocks. These works of imagination were often of tremendous length, sometimes extending over sixty, a hundred, or more volumes, and in one class the sentiment was apt to run in a somewhat violent strain, bringing before us such an assemblage of ghastly murders, bloody combats, and ghostly apparitions, intermingled with such feats of superhuman strength and ideal heroism, that it is difficult to imagine the works were created by and for the most kindly, gentle, and pacific people in the world, the Japanese *heimin*. It would be a task of extreme interest to trace the evolution of Japanese fiction from the early days of the Kioto Court, which gave birth to the refined patrician compositions of the type of the Genji and Isé Monogataris, down to the modern era of Kiōden, Bakin, Tanéhiko, and their fellows, men of the people, who catered for a class that has yet to receive political life.

It may be noticed that the illustrations to the modern novel or novelette are always unobjectionable on the score of decency. It would, of course, be strange if pruriency did not find its ministers in Japan as elsewhere, but the garbage was set apart, and, so far as might be, was prevented from offending the nostrils of those who did not take the trouble to seek it out.

The typical handbook, in its more complete form, is the product of the last hundred years, but pictorial representations of native scenery have been published from about 1680, either in the form of "single sheets" (*ichimai-yé*), sewn volumes (*shomotsu*), or long panoramic pictures, converted into folding books (*orikon*) or rolls. The typical *Meisho dzu-yé*, or Pictorial description of Noted Places, is, however, a work of ambitious scope and of wide utility. It indicates all the spots famous for landscape



beauties, collects learned records of the historical and legendary lore of the localities described, enumerates the various objects of curiosity or archæological importance preserved in the neighbourhood, contributes scientific notes upon the flora and fauna of the district, and opens a fund of practical information as to industries, commerce, and a hundred other matters of interest both to resident and visitor. Each of the great cities and of the chief provinces had its handbook carefully edited and printed, and illustrated by the leading popular artists. To Yedo (now Tokio) and its environs were dedicated twenty substantial volumes; Kioto had eleven volumes, exclusive of a large work devoted to its gardens; the description of Osaka and the province of Settsu occupied twelve volumes; that of the Tōkaidō, the high road between Yedo and Kioto, six volumes; that of the temple of Itsukushima and its vicinity filled ten volumes; and the list might be extended up to two hundred volumes or more. The first of the series was the *Miako (Kioto) Meisho dzu-yé* (1787), illustrated by Takahara Shunchōsai, who also supplied drawings for the handbooks

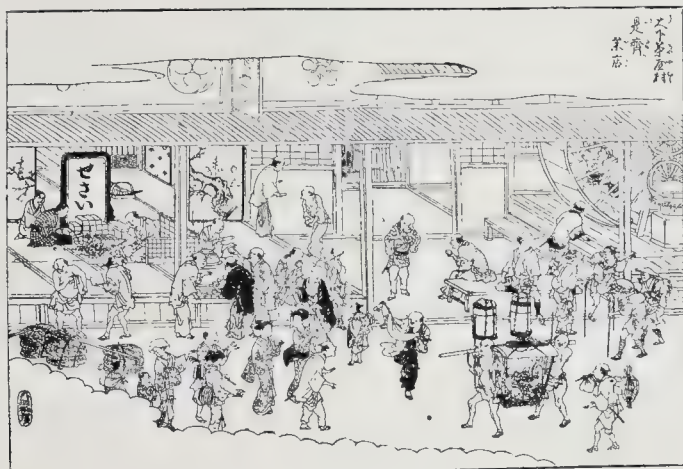


Fig. 67. From a drawing by Shunchōsai, engraved in the *Settsu Meisho dzu-yé* (1787).

for Yamato (1791), Idzumi (1793), and Settsu (1798): Niwa Tokei, Nishimura Chiūwa, Hōkkio Nishikuni, and some others contributed to the work in the first two decades of the present century, but the void left by the death of Shunchōsai was not filled until 1837, when the publication of the *Yedo Meisho dzu-yé* introduced striking representations of the scenery and people of the Capital of the Shōgun, from the pencil of Haségawa Settan. A description of the holiday resorts of the city, forming suite with the last, was issued in 1838, and a smaller work of a similar kind in 1839. Many other popular artists soon appeared in the field, and some guide-books, like the *Nikkō-zan Shi*, included designs by several contributors. The latest of the more

important "Meishos" were the *Tonégawa dzu Shi* (1856), illustrated by various artists, and the *Kwaraku Meisho dzu-yé* (1859), with pictures by Hanzan Yasunobu.

As before remarked, the handbooks embellished by Shunchōsai were not the first publications descriptive of well-known places. Views of Yedo appeared before the end



Fig. 68. From the *Soshiki gwa fu* (1766).

of the seventeenth century. The *Kwaraku Saiken dzu*, published in 1703, contained good drawings of buildings and landscapes, and anticipated the "Kusa-zoshi" in placing the text upon the same page with the illustration (but in this case writing and sketch were separated by cloud-like outlines); the *Tōgoku meishō Shi*, a description of noted

places in Eastern Japan, illustrated by Tsukiōka Tangé, was printed in 1762, and a number of "Orihon" volumes with hand-coloured drawings in panoramic form were issued between 1710 and 1770. None of these essays, however, merit comparison with the handbooks of Shunchōsai and his followers. The *Meizan dzu-yé* of Tani Bunchō is an excellent supplement to the group of the "Meisho dzu-yé," and contains many admirable sketches of the mountain scenery of Japan.

The illustrations of these works as a class are very spirited, notwithstanding the absence of chiaroscuro and the defects of perspective, and convey a vivid and faithful impression of the scenes depicted. Equal justice was rendered to the people whose figures appeared in the landscape, street, or building, and the more idealized pictorial transcripts of history and folk-lore were well composed, and told their story with good effect. The introduction of arbitrary cloud-forms, used for decorative



Fig. 69. A Suburban Tea-house. From the *Itsukushima dzu-yé* (1836).

purposes by the masters of the Yamato-Tosa school, was adopted for convenience in the "Meisho" drawings, partly to exclude unnecessary details, and partly to secure a space for descriptive text. The picture, when large enough to cover two pages, was divided into halves, and where the range of view was unusually wide, the design often extended in segments over three, four, or more pages, a separate block being necessarily used for each page.

Books of humorous sketches were amongst the earliest ventures of the publisher. The *Inu Hiaku-nin Isshiu* (1669) was a collection of illustrated poems in travesty of the famous classical odes. Hishigawa Moronobu contributed a set of drawings burlesquing the Taoist Genii (c. 1690), and Okumura Masanobu, in the *Yukei Sennin* (c. 1710), produced a work of similar kind. The *Kiyō gwa yen* (1776), most of the



drawings in which are attributed to Kano Tanyu, treated the semi-religious fables of Buddhism with a familiarity that approached very near to contempt; the *Itchō gwa-fu*, and other copies of the rough sketches of the noted painter, Hanabusa Itchō, were full of amusing fancies, like those in plate 26 and fig. 26; the *Hokusai mangwa* included a volume of comic drawings, some of which might well have been omitted; and finally, the albums of Kiōsai, engraved within the last five years, are a mine of reckless wit.

The doughty deeds of warriors have attracted many artists. The earliest volume devoted to the subject was probably the *Kokon Bushidō Édzukushi* (1685), by Moronobu. At a later time Tsukiōka Tangé won a reputation in the same field, and the motives were treated from a rather more theatrical aspect in some well-known volumes by Hokusai and Keisai Yeisen. The *Zenken kojitsu* of Kikuchi Yōsai included portraiture, not only of warriors, but of notabilities of every description.

The artists who adopted the stage as the principal subject for their pencils were almost always represented by chromoxylographs, to which reference will presently be made. With few exceptions, the engravings in "black and white" were limited to roughly cut play-bills, which rarely bear the name of the designer. The most noteworthy exception was the *Shibai gaku ya* (1800), illustrated by Shōkōsai Hanbei, and comprising some interesting perspective views of the different parts of the theatre.

It is unnecessary to carry the enumeration farther. There is, indeed, little within the ken of the reader that has not derived light and strength from the pencil of the artist, but the best work of the Popular school was exerted upon the sections already passed under review.

The following books, illustrated with monochrome wood engravings, have been selected as specimens fairly representative of the different periods, styles, and artists, and may be studied in this country by all who are interested in the subject.

<i>Isé Monogatari</i>	. . . . .	1608	Artist unknown.
<i>Hōgen Monogatari</i>	. . . . .	1626	" "
<i>Chiyé Kagami</i>	. . . . .	1660	" "
<i>Koi no Mina kami</i>	. . . . .	c. 1685	Hishigawa Moronobu.
<i>Yukei Sennin</i>	. . . . .	c. 1710	Okumura Masanobu.
<i>Gwa-shi kwai-yō</i>	. . . . .	1707	{ Ō-oka Shunboku, after various artists.
<i>Hiaku-nin Jōro Shina Sadame</i>	. . . . .	1723	Nishigawa Sukénobu.
<i>É-hon Fiki Shihō</i>	. . . . .	1745	Tachibana Morikuni.
<i>Umpitsu Sō-gwa</i>	. . . . .	1804	Tachibana Morikuni.
<i>É-hon Musha tadzuna</i>	. . . . .	1759	Tsukioka Tangé.
<i>Kiyō gwa yen</i>	. . . . .	1770	Various artists.
<i>Wakaki no Hana suma no hatsu yuki</i>	. . . . .	1771	Tomikawa Ginsetsu.
<i>Buyū Nishiki no Tamoto</i>	. . . . .	1767	Suzuki Harunobu.
<i>Endo Fuji-bakama</i>	. . . . .	1769	Torii Kiyotsuné.



<i>Kayêri-bana yei-yû taihei ki</i>	1779	Torii Kiyonaga.
<i>Miako meisho dzu-yé</i>	1787	Takahara Shunchōsai.
<i>Itchō gwa yei</i>	1779	Hanabusa Itchō.
<i>É-hon Biwa-ko</i>	1788	Kitawo Shigēmasa.
<i>É-hon Asobi-gusa</i>	1791	Shimokawabé Jiusui.
<i>Shoshoku Yé-kagami</i>	1795	Kitawo Keisai Masayoshi.
<i>É-hon Taikō-ki</i>	1800	Ishida Giokuzan.
<i>É-dé-hon</i>	1800	Shunfudō Riukō.
<i>Nenjiū Gioji daisei</i>	1807	Hayami Shunkiōsai.
<i>Meizan dzu-yé</i>	c. 1810	Tani Bunchō.
<i>Shichifuku Monogatari</i>	1809	Utagawa Toyokuni.
<i>Nankō Seichiū gwa-den</i>	1815	Katsugawa Shuntei.
<i>Asaina koriū jissan den</i>	1819	Utagawa Toyohiro.
<i>Kushū hinagata</i>	1829	Katsushika Hokusai.
<i>Yédo meisho dzu-yé</i>	1837	Haségawa Settan.
<i>Bokuchiku hatsumō</i>	1831	Kenkensai Umpō.
<i>Kumanaki kagé</i>	c. 1840	
<i>Genkōsai Inroshi</i>	1840	Genkōsai.
<i>Buyū saki kaké dzu-yé</i>	c. 1835	Keisai Yeisen.
<i>Zenken kojitsu</i>	1836	Kikuchi Yōsai.
<i>É-hon Taka kagami</i>	c. 1870	Kawanabé Kiōsai.
<i>Bambutsu Hinagata gwa-fu</i>	1881	Sensai Veitaku.

The art of CHROMOXYLOGRAPHY was closely associated with that of the older manner of engraving from the end of the seventeenth century; but while certain of the leading artists of the Popular school, as Moronobu, Sukénobu, and Morikuni, did nothing for the former, many others, including the Toriis, Nishimura Shigénaga, the Katsugawas, and Suzuki Harunobu, owed their reputations mainly to the beauty of the colour prints executed under their direction, and have left nothing of importance in black and white. Only a few became equally renowned under both manners of interpretation.

In the early days of wood engraving a single block only was employed, but as soon as the Chinese process of chromoxylography, by the use of a series of wood blocks, became understood in Japan, it was adopted with an energy and intelligence that soon left its authors far in the rear. The date of the invention in China is uncertain, but colour-printing is known to have been carried on extensively in the seventeenth century, and, as shown by a very rare volume in the Alexander collection, the *Ling Mao Hwa-hwui*, published in 1701, had reached a high degree of merit while the Japanese imitation was still in its infancy.

The origin of the art in Japan is assigned by most native authorities to the end of the seventeenth century, when it is said to have been introduced by one

Idzumiya Gonshiro, who made use of a second block to stamp certain parts of his engravings with *beni*, or extract of carthamus (whence the name *beni-yé* applied to the early colour-prints). M. Gonse, however, refers to a printed version of the ancient story of Urashima (the Japanese Rip Van Winkle), containing some very coarsely executed works of the kind, and bearing the written date of 1653 against the owner's name. It is possible that the colouring in this specimen was effected by a different process from that afterwards employed, but, however this be, the art was for all practical purposes merely *in posse* before the time of Gonshiro. The late Mr. Ninagawa believed the earliest known example of printing in colours to be a portrait of the actor Ichikawa Danjiuro (the histrionic ancestor of the present leader of the Tokio stage), sold in Yedo in 1695.<sup>4</sup> It appears, at any rate, to have been amongst the earliest of the pictures known as *Yédo-yé*, which afterwards became a commodity of much artistic and commercial importance.

The history of artistic chromoxylography, as demonstrated by existing specimens, began about 1700, when "single-sheet" engravings (*ichimai-yé*) printed from three blocks, in black, pale green or blue, and pale pink, were executed after the designs of Torii Kiyonobu, and a little later after those of his pupil Kiyomasu, and of Okumura Masanobu. About 1720, a fourth block was added by Nishimura Shigénaga, and the number was increased to five or six about forty years later; the colours gaining in purity with each successive generation of artists, until the art was brought to perfection between 1765 and 1785, in the "single-sheet" pictures of Torii Kiyonaga, Suzuki Harunobu, Ippitsusai Buncho, and Katsugawa Shunshō. The level of excellence was well maintained for another twenty-five years under Utagawa Toyokuni, who added to the number of colours, and was successful in securing increased brilliancy without impairment of harmony; under Yeishi, Kitagawa Utamaro, Katsugawa Shunchō, Kitawo Masanobu (the artistic name of the famous novelist Kiōya Denzō, or Kiōden), Yeizan and Hosōi Chōbunsai; and in the "new year's cards" of Hokusai and his associates.

From 1830 a decadence set in, the colours became crude, and were no longer balanced with the happy daring of Toyokuni. It was the adoption of cheap European pigments that gave the *coup-de-grâce*, and the colour sense of the people, after having been trained for generations by the tender harmonies of the Toriis and Katsugawas, was first to be shocked, then perverted by the chromatic discords that in the present day have transformed the shops of the single-sheet vendors into places to be passed with averted head.

The earliest application of chromoxylography was in the production of single-sheet portraits of noted actors. The history of colour-printing is inseparably connected with that of the popular stage (which must be distinguished from the

<sup>4</sup> This date is of course considerably posterior to that of the chiaroscuro engravings of Ugo da Carpi and Lucas Cranach, and of the still earlier colour-prints of Peter Schöffer. It is not certain, however, whether the process adopted by Schöffer was similar to that employed in China and Japan.

classical and aristocratic "Bugaku" and "Nō"). The position of the Japanese actor has been until recently a peculiar and somewhat anomalous one; his professional fame might assume magnificent proportions within the large plebeian circle from which his audience was almost exclusively drawn, but socially he was a pariah. The townsmen whose passions and sentiments he could sway at will, and upon whose memories he engraved the noblest traditions of the past, might esteem his death or retirement a public calamity, but would have regarded any kind of personal alliance with him as a degradation. As for the samurai and nobles, every man of gentle birth who respected himself and his order, either avoided the theatre or yielded to the indulgence in secret. The player was, nevertheless, a tempting subject for the new set of artisan painters, and although some of these men considered the theme beneath the dignity of their occupation, there were many, and of the best, including the Toriis, the Katsugawas, and the Utagawas, who were ready to devote their talents to the perpetuation of the features and impersonations of the Garricks and Listons of their day. Some of these artists exercised a commensurate liberality of spirit in favour of the celebrities of the courtesan quarter, but it was as recorders of the stage that their reputation was established.

Next in popularity to the actors, as subjects for single-sheet pictures, came beauties of local repute, or disrepute as the case might be; and Suzuki Harunobu, Kosuisai, Yeishi, Kitawo Masanobu, and Kitagawa Utamaro, all of whom despised the stage, together with Ippitsusai Buncho and Katsugawa Shunshō, who were superior to prejudice, endeavoured to immortalize the forms of their fair townswomen by the chromoxylographic art. Their works almost attained the limits of perfection in beauty of colouring, the poses were natural and easy, and the lines of drapery were full of grace; but the supple curves of figure and the sweetness and vivacity of expression that have warmed into a glow of eloquence the pen of more than one susceptible European tourist, met with scanty justice at the hands of the artist, and the shapely limbs were caricatured by ill-drawn lines that a little painstaking study of nature would have made impossible.

The wrestler, too, as a favourite caterer for the amusement of the public, shared the attentions of the single-sheet draughtsmen. He considered himself many grades above the actor by calling, and at times was pleased to assert his superiority with an arrogance that would have caused the hair to bristle upon the head of the meanest stroller of modern Britain. The artist, however, could make but little of the heavy features and elephantine form, and having no appreciation for the grand display of muscular force that would often reveal itself beneath the hide of the athlete, his studies have given us little that is worthy of preservation.

Subjects of a more classical type were occasionally selected for reproduction in colour-printing by the early popular artists. The famous poets and poetesses of Japan inspired the pencils of Katsugawa Shunshō and Hosoï Chōbunsai, but the portraiture, founded upon old pictures of the Yamato masters, were not characteristic



of the Ukiyo-yé school. Birds, flowers, &c., were less frequently chosen, but Hokusai and Hiroshigé have bequeathed many interesting and attractive colour sketches of the scenery of Japan. Scenes of history and legend rose into favour near the middle of the present century, but not until chromoxylography was on its downward path; and still later, caricatures and illustrations of current events were circulated by the same medium. It is amongst these modern essays that the "red-haired barbarian" of the treaty ports may see himself as some others see him, and when he views, as his own image reflected by the Oriental mirror, the awkward, unprepossessing mortal, swaggering in garments fearfully and wonderfully made, and grimacing vilely from the midst of his fiery hair and bristling beard, let us hope he will learn a lesson of humility.

Near the close of the eighteenth century, about 1780, there arose in Yedo a custom of circulating at the new year complimentary cards, known as *Adzuma Nishiki-yé* or *Surimono*, containing a verselet or longer composition, with an illustration printed in colours, after designs by artists of the Popular school, amongst whom were included Hokusai, Hokkei, and many of their contemporaries. Most of these works, although generally trivial in motive, were models of chromoxylography, and as their technique appears to have been superintended with especial care, they place the resources of the engraver in the most favourable light. It was probably in these that the use of metals in colour-printing first began, but as the substances employed were for the most part base alloys, instead of silver and gold, the decorative value of the addition was very questionable. The fashion began to die out before the end of the third decade of the present century, and hence the specimens are now rare. The very best examples of the work may, however, be studied in the collections of Messrs. Burty, Montefiore, and Duret, and a few have been successfully reproduced by M. Gonse in "L'Art Japonais."

Paper fans and sunshades decorated with roughly executed colour prints have been made in enormous numbers in the last thirty years, but are usually devoid of artistic value.

In book illustration, chromoxylography in its more ambitious forms was mostly utilized in volumes referring to the stage, the courtesan quarter, and public holiday-making, and was most importantly represented by Katsugawa Shunshō, Utamaro, and Hokusai; but the use of one or two tint blocks, where colour was to play a secondary part, appeared in most of the albums of miscellaneous sketches published during the present century. Good examples of the different styles and periods will be found in the subjoined list:—

<i>Kōbi no Tsubo</i>	. . . . .	1770	{ Katsugawa Shunshō and Ippitsusai Buncho.
<i>Seirō Bijin Awase</i>	. . . . .	1776	Katsugawa Shunshō.
<i>Toriyama Sekiyen gwa-fu</i>	. . . . .	1774	Toriyama Sekiyen Toyofusa.
<i>Yēdo Meisho (Waka Murasaki)</i>	. . . . .	c. 1790	Utagawa Toyokuni.
<i>É-hon Haru no nishiki</i>	. . . . .	1771	Suzuki Harunobu.



<i>Giobai riaku dzu-shiki</i> . . . . .	c. 1810	Kitawo Keisai Masayoshi.
<i>Onna Sanjiu-rok' Kasen</i> . . . . .	1798	Hosōi Chōbunsai.
<i>Momo Chidori kioka Awase</i> . . . . .	c. 1800	Kitagawa Utamaro.
<i>Ê-hon Sumida-gawa riogan ichiran</i> . . . . .	c. 1802	Hokusai.
<i>Natsu no Fuji</i> . . . . .	1827	Utagawa Kunisada.
<i>Hōitsu Shonin shinsei kagami</i> . . . . .	c. 1820	Hōitsu.
<i>Tōkaidō Fukei Tōgwa</i> . . . . .	1851	Hiroshigé.
<i>Hiaku Chō gwa-fu</i> . . . . .	1882	Bairei.

The complication of the internal affairs of the country, which was brought to a crisis by the advent of foreigners in 1852, led to an almost sudden decline in the issue



Fig. 70. Reduced facsimile of a drawing upon thin paper, made for the engraver by Hokusai, c. 1830. Ernest Hart Collection.

of pictorial books. The last of the important 'Meishos' appeared soon after the middle of the century. The novelists, who had availed themselves so gladly of the aid of the *Ukiyo-yé* artists, ceased to write. The books of miscellaneous sketches, to which Hokusai owed his chief renown, lapsed about 1849. The theatrical and other colour prints, although undiminished in quantity, lost nearly the whole of their artistic merit; and for many years nothing appeared to show the old skill, except the landscape pictures of Hiroshigé, the continuation of the *Zenken kojitsu* of Yōsai, which did not reach its last volume until 1864, and the pale reflex of Hokusai visible in the works of his pupil Isai. The reign of the present Mikado has, however, been more propitious, and a torrent of albums, upon the model of those of Hokusai and his contemporaries, have been poured forth within the last six years, some of considerable merit, but none,

except those of Kiōsai, Yeitaku, and Bairei, adding anything to the sum of originality expended by the older members of the school.

It is unnecessary, here, to enter into the technical details of wood engraving farther than by reference to a few main facts. The picture, which is drawn for the engraver upon thin translucent paper (see fig. 70), is pasted face downwards upon a block of wood, usually cherry, sawn in the direction of the grain, instead of across it, as in Europe; the superfluous thickness of paper is then removed by a process of washing, until the design is clearly visible; and the interspaces between the lines of the drawing are finally excavated by means of chisels and other tools of various shapes. The printing is always effected by hand, and to this procedure may be attributed much of the beauty of the result. Certain gradations of tone, and even polychromatic effects, were produced by simple means from one block, and on looking at these examples it is often apparent that a great deal of artistic feeling had been exercised in the execution of the picture after the designer and engraver had finished their portion of the work. It is on this account that the reproduction of Japanese woodcuts in Europe is commonly so unsatisfactory, unless a sum out of all proportion to the cost of the original be expended for the purpose of securing a facsimile. Thus the expense of the execution of plate 46 by chromolithography, after an engraving in the *Seirō Bijin Awasé*, is at the least twelve times that of the Japanese wood blocks, and it would probably have been found very difficult to obtain an equally good result by an imitation of the original process. It may be mentioned that the use of uninked blocks for the purpose of embossing portions of the design, as an aid to the effects of colour-printing, is seen in the works of Nishimura Shigénaga, executed about 1730, and was, perhaps, practised at an earlier date. It was employed with the best results by Kitagawa Utamaro in the *Momo Chidori kioka Awasé*, and is frequently seen in more recent productions of chromoxylography.

The effect of printing from two or more blocks was in some cases obtained by preparing a single block with inks of different colours, or with different shades of the same colour. This appeared as early as 1769, in the *Sōshiseki gwa-fu*, and in some landscapes in the *Gwako senran* (1740), where the distance is represented by pale ink, against which the dark foreground stands out in bold relief. Sky and water tones are in like manner graduated in colour-prints, the superfluity of colour where the lighter shade is required being removed by the simple process of wiping the inked block with a cloth, according to directions previously given by the engraver.

**Etching upon Copper** has been little employed by the Japanese, although the process is well adapted for the reproduction of some of the most characteristic of their pictorial designs. It was introduced before the end of the last century, by Shiba Gōkan, who had studied the process in Nagasaki, under the instruction of a native of Holland; and drawings of European etching tools were given in the

*Kômô zatsuwa*, published in 1785. Examples of the art were issued at intervals, but were of little importance, except for the fact that most of them bore traces of "Western" perspective, and even showed the rudiments of chiaroscuro—a part of the lesson taught by the Dutch master of Gōkan. The principal albums of copper-plates are the *Dōban Sai-gwa chō*, by Okada Shuntōsai, and *Tōkaidō go-jiu-san Ēki*, a series of views on the road between Tokio and Kioto, both published about 1855,



Fig. 71. Designs for Sword-guards. From drawings by Hokusai, engraved in the *Banshoku dzu-kō*.

and a few volumes of miscellaneous sketches, executed within the last few years. Plate 70 may be regarded as a fair specimen of the work. The process employed in this case, as probably in all others, involves the use of acid as a mordant, the dry point being employed only to correct defects in the biting in. Incised designs upon ornamental objects of bronze and other metals are of much older date, and the impressions taken from some works of this kind have all the effect of the most vigorous work of the book etcher. Some very beautiful printings from *Kagami-buta*,



little button-like plaques forming part of a certain kind of netsuké, have been obtained by M. Burty in illustration of his collection.

**Lithography** has been practised to a small extent during the last twelve years, but as yet with little success. A portrait of the botanist Inouma Yokoussai, executed as a frontispiece to the *Shinchō Sōmoku dzusetsu* in 1874, a plate in the *Meiji Tai-heiki*, of about the same date, and the illustrations to the *Kwanko dzusetsu* of M. Ninagawa, may be regarded as average examples of the work. In the last five years, however, some very successful essays in chromolithography have been produced, notably the *Kok'kwa Yohō*, an illustrated description of native antiquities, published in 1880, and the *Nami no Nishiki*, an album of Japanese fishes (1883).

Processes of **Stencilling** have been applied to the decoration of wall-papers, textile fabrics, and leather for a long period. In the latter part of the seventeenth century a workman named Yūzen adopted the use of stencil plates to obtain pictorial effects

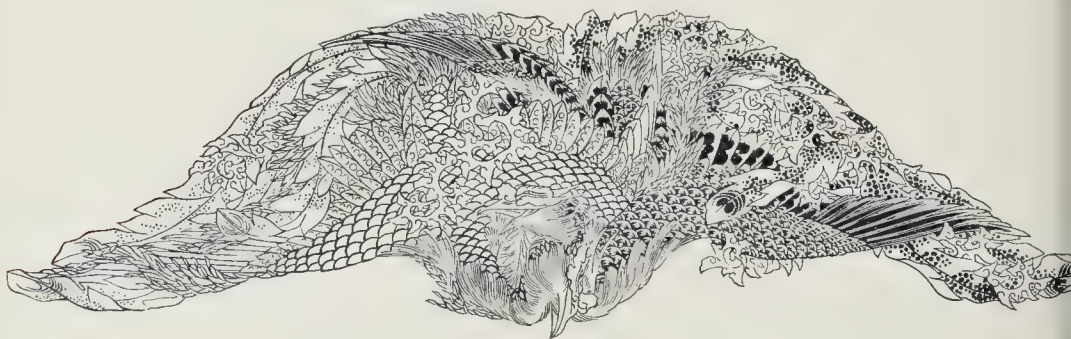


Fig. 72. Decorative design for a wood-carving. From a drawing by Hokusai, engraved in the *Shin hinagata*.

in colours for various industrial purposes, and some designs executed in this manner in kakémono form may be seen in the British Museum Collection. It is employed with remarkable success, in Kioto, as an adjunct to embroidery, the stencil-work often being very difficult to distinguish from hand-painting (see plate 47).

THE APPLICATION OF PICTORIAL ART TO SCULPTURE, as manifested in the reproduction of the painter's designs in wood, stone, or metal, can scarcely be said to have existed in Japan before the fifteenth century, although there are a few ancient examples of designs of a more or less pictorial character, executed in relief in all these materials.

The first glyptic artist who availed himself systematically of the painter's skill was Gotō Yūjo, whose famous sword-guards and hilt ornaments (*ménuki*) were engraved after the sketches of his friend Kano Motonobu, and, in later productions of





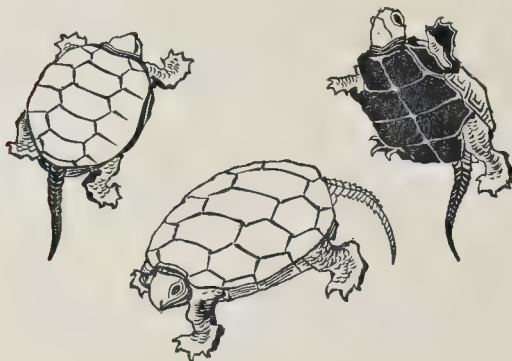


PLATE 47.

HAWK AND WILD GOOSE.

From a stencil-picture upon a silk wrapper (*fukusa*), designed after the style of the Naturalistic School.  
Made in Kioto in 1779. Size of original, 32 x 28 inches.

It would be difficult for any but an expert to distinguish this work, reproduced at a trifling cost by an almost purely mechanical process, from a sketch direct from the brush of a skilled artist. See page 159.









the same kind, the paintings of any of the older academics were adopted as the basis for the metal-workers' designs. Pictures carved in bold relief were executed as a means of architectural decoration in the seventeenth century by Hidari Jingoro and his followers, who relied principally upon the Kano family for their inspirations, Jingoro himself usually following the drawings of Tanyu; and lastly, two stone carvings in Shiba (A.D. 1644), representing the Nirvâna of S'âkyamuni and the Twenty-five Bôdhisattvas, were apparently adapted from kakémonos of the Buddhist school. In modern times a large number of the works sculptured in metal, wood, and ivory for the home and foreign market are copied from the *Hokusai Mangwa* and other popular albums of this century.

Two special forms of pictures may be noticed, in which the effect is reinforced

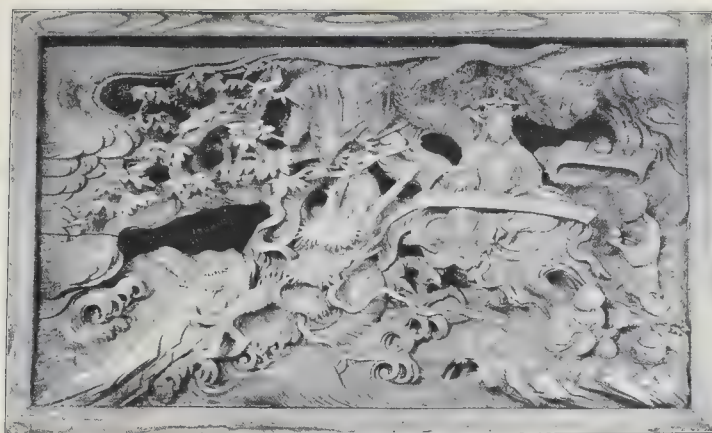


Fig. 73. The Attendant of the Fairy Queen Seiôbo (Si Wang Mu), with the White Dragon. From a wood-carving at Komagi, near Tokio. Nineteenth century.

by throwing the objects depicted into relief. In one of these, which may be regarded as a phase of glyptic art and is not older than the present century, the design is executed in *basso-rilievo* in plaster, and afterwards painted in the style of the pictorial schools. An example is offered in plate 48. In the other, figures of men and women are built up upon a paper surface by means of various textiles cut and folded in such a manner as to convey the idea of a doll executed in low relief. These *Oshi-yé*, or raised pictures (fig. 74), were fashioned merely for the amusement of children, and hence the amount of art expended upon them was limited; but the manufacture was of sufficient importance, even as early as 1736, to call for a special book of instruction for the workmen engaged in the industry, the *Oshi-yé tt-kagami*, illustrated with cuts by Ōoka Michinobu, copies of which are still in existence.

In conclusion, a few words may be spared upon the subject of the tattooed



Fig. 74. Oshi-yé.<sup>1</sup>

designs seen upon the limbs and bodies of coolies in Tokio and its neighbourhood.

<sup>1</sup> In the original, the face and hands are drawn upon the paper in the usual manner, while the different portions of the attire are represented by carefully shaped and folded pieces of cloth, the patterns of which are probably designed for the purpose upon a miniature scale.





**PLATE 48.**

**CHINESE LANDSCAPE.**

Reproduced from a basso-rilievo in plaster by KANDŌ, after a drawing by TACHIBANA MORIKUNI. C. 1860

Size of original, 21 × 30 inches.

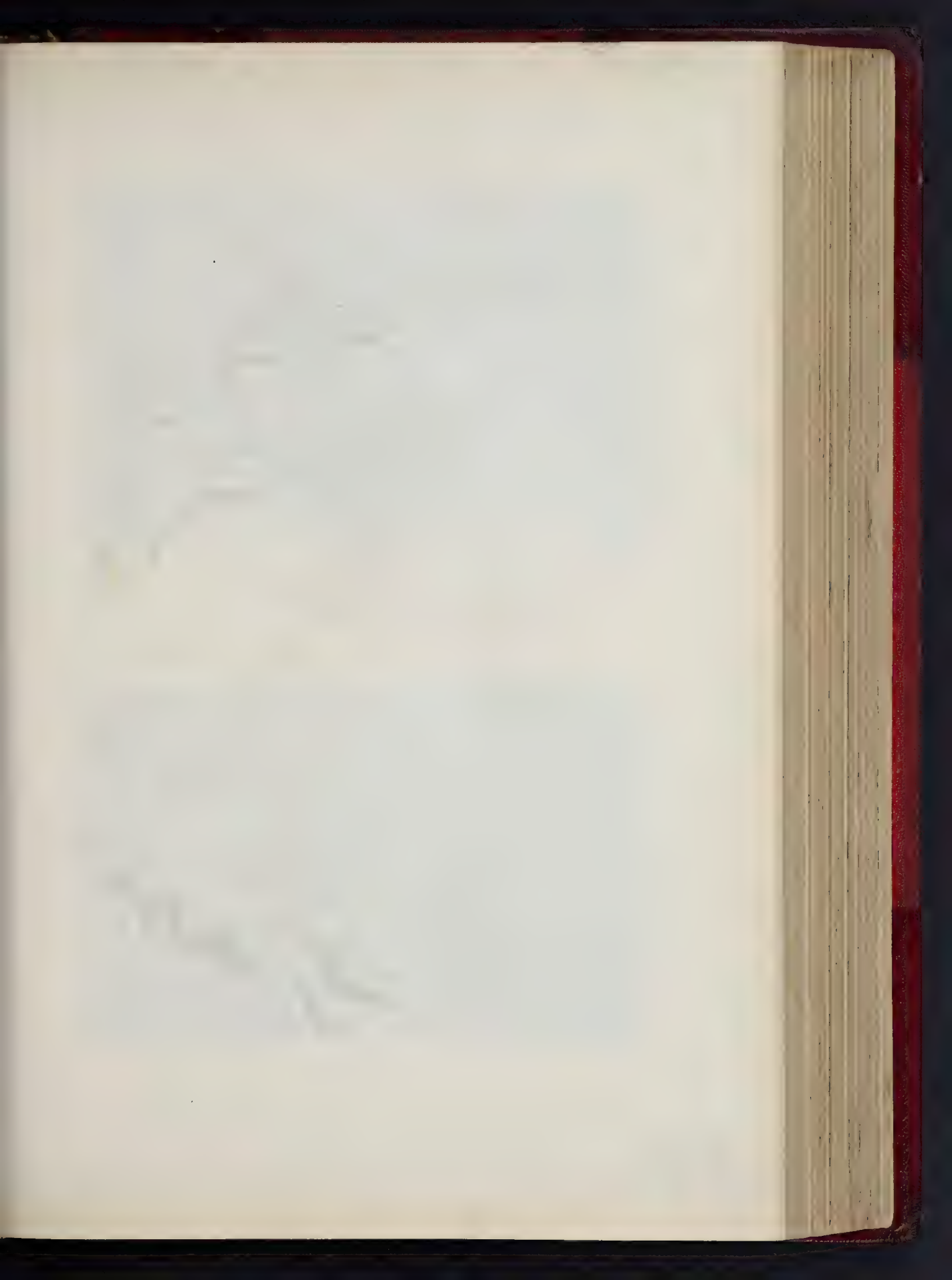
THE whole picture, including the frame, which is an exact imitation of wood, consists of a single slab of plaster of paris modelled in low relief, and touched here and there with colour.











## PLATE 49.

### MODERN WOOD CARVINGS.

THE originals of these reproductions, as well as that of fig. 73, form part of the ornamentation of a small temple building at Komagi, near Tokio. The name of the sculptor appears to have been forgotten, but it is said that the works were executed about 1820.

The subject of the upper design is the miraculous conversion of the water of the Yōrō cascade into wine (saké or rice spirit); that of the lower is the oft-repeated motive of the Ancients of Takasago and Sumiyoshi.

In the former a woodman is seen kneeling by the side of a cascade, showing to the Mikado a gourd containing the metamorphosed liquid. The Yōrō no taki, a fall of about seventy feet in height, is situated in the province of Mino, five miles from the town of Tarui. The story attached to it, upon which has been founded one of the best known of the lyrical dramas called Nō, relates that a poor woodman had long been accustomed, by dint of great industry, to purchase saké for the use of his aged father and mother; but on one occasion, being unable to obtain money for the customary luxury, sat himself down by the side of the cascade buried in profound distress at the thought of the privation that his parents were to undergo, and the gods, moved by his filial piety, converted the falling water into purest wine. The event is said to have happened in the early part of the eighth century.

The song or poem of Takasago is the first of the hundred compositions called *utai*, written for the Nō stage. It tells how one, Arakida Tomonari, the guardian of a Shintō shrine of the temple of Aso, in the province of Higo, betook himself to the Court of Kioto in consequence of a divine revelation which promised him a promotion of rank, and there finding his hopes realized by an elevation to the fifth grade of nobility, proceeded to mark his rejoicing by a devout offering at the temple of Sumiyoshi.

Two ancient pine-trees that had grown from time immemorial upon the opposite shores of Sumiyoshi in Tsu and Takasago in Banshū, were the object of much reverence, and had been tenanted by the poetic fancy of the people with the spirits of a venerable couple—man and woman—familiarily designated by the term *Ai-oi* (a punning expression which has the double meaning of old man and woman, and longevity). Tomonari, arriving at Takasago with two companions, beholds these Japanese Dryads in the form here depicted (an aged man and woman in the dress of the Samurai class, holding a besom and rake), and converses with them. The spirits, after chanting in alternate verses the praise of poetry and long life, embark in a boat in the direction of Sumiyoshi, and disappear in the distance, followed by Tomonari and his companions, who arrive in time to be spectators of a sacred dance performed by the old man in honour of the gods of the great temple there.

The crane and tortoise in the design are introduced as emblems of longevity.

A poetic version of this composition, with valuable annotations, has been given in an appendix to Mr. F. V. Dickins' translation of the *Chūshingura*.







The practice, which is now forbidden, is said to have been almost confined to Yedo, and is not older than the Tokugawa dynasty; in fact, it appears to have scarcely become generalized until the present century. The designs are sometimes very elaborate, and are occasionally drawn with some pretension to artistic skill, but the ideas are mostly taken from cheap colour-prints. The operators are usually men of the labouring class, whose natural ability as draughtsmen has procured for them a reputation amongst their fellows; but the result often proves that the selection of the artist must have been based upon other than æsthetic grounds.

The materials required are a bundle of needles, Chinese ink, cinnabar, and white lead (?); the black, red, and white pigments being rubbed into the punctures made with the needles. As the operation is very painful and induces a good deal of local inflammation, only a small area can be decorated at one time; and hence the owner of an extensive skin picture enjoys a certain consideration amongst his fellows, less, perhaps, on account of the addition to his personal attractions, than as a tribute to the fortitude which enabled him to bear the severe and repeated suffering involved in its execution. Women are not expected to adopt the fashion, except amongst the Ainos, with whom the custom prevails of celebrating the bride's entrance into wedded life by decorating her upper lip with a false moustache, indelibly imprinted by a process of tattooing.



Fig. 75. From a lacquer painting (on paper) by Shibata Zéshin (c. 1880). Ernest Hart Collection.







*SECTION III*

TECHNIQUE

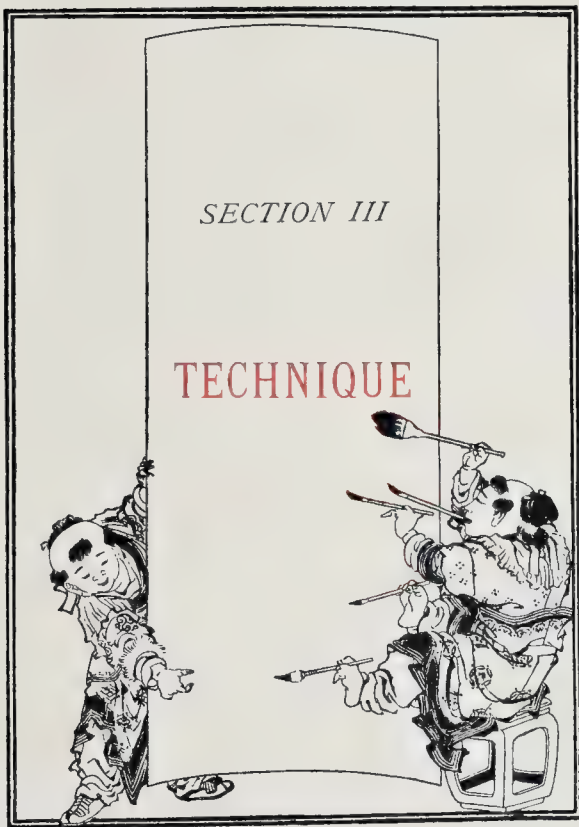






Fig. 76. Hokusai and Riukōsai. From the *Ē-hon riyo-hitsu*.

## SECTION THIRD. TECHNIQUE.

### CHAPTER I.



THE present Section is limited to a brief descriptive notice of the methods and materials employed by Japanese painters before their art had become, in a certain degree, denationalized under the influence of ill-comprehended European theories. With a view to eliminate Western elements as far as possible, the principal items of information have been gathered from authorities belonging to a period anterior to the closing decades of the last century, while the older traditions were still preserved in their full integrity. These traditions however, be it remembered, were of necessity largely Chinese.<sup>1</sup>

**MATERIALS.** The materials will be noticed in the following order:—

#### 1. Receptive surfaces—Paper, Silk, Wood, &c.

<sup>1</sup> The following are the more important of the works referred to:—

<i>Honchō gwa-shi</i> (Appendix)	1694	<i>Ē-hon Yamato-hiji</i> (Appendices)	1742
<i>Gwa-sen</i>	1722	<i>Wa-Kan Shiu-gwa yen</i> (Appendix).	1759

2. Ink and Pigments.
3. Accessories to Pigments—Gold, Silver, Mica, &c.
4. Pencils.

**Paper.** The principal varieties of paper employed for calligraphic and pictorial uses anterior to the present generation were four in number.

1. *Tori-no-ko gami* ("Fowl's-egg" paper). So called on account of its smoothness and whiteness. The finest quality was manufactured in the province of Échizen, but ordinary kinds have been produced in many parts of the country.

*Gazen-shi* (*gazen*, immediate) is a kind of *Tori-no-ko* paper that requires no preparation before use.

*Haku-shi* (*haku*, white) is a white but inferior variety upon which the ink is apt to run.

2. *Tō-shi* (Chinese paper). An imported fabric in great favour with the artists of the Sesshiū, Kano, and Chinese Schools. The most highly esteemed variety is termed *Kwan-shi*, or official paper.

Ordinary *Tō-shi* is of a pale brownish tint, with a somewhat coarse surface; the best quality is thick, dense, of very fine texture, and being less bibulous than the ordinary kinds, does not adhere to the tongue when brought in contact with it. It is inferior to the best Japanese paper, in its tendency to crack after repeated rolling and exposure.

3. *Mino-gami*. A paper of good quality, made in the province of Mino, from the *Broussonetia papyrifera* (*kaji* or *kōzo*). Of this there are several varieties, including a thin material used for sketches intended for transfer to wood.

4. *Gampi-shi*. A paper manufactured chiefly from the bark of the *Wickstroemia canescens* (*gampi*), to which may be added a small quantity of *Edgeworthia papyrifera* (*mitsu-mata*). A thin variety is employed for drawings made for engraving upon wood.

The manufacture of paper<sup>2</sup> in Japan was probably introduced from Korea not later than the sixth century. Sir E. J. Reed, in an interesting account of the industry as carried on at Ōji, near Tokio, quotes the following historical facts:—"In the *Nihon-ki* mention is made of the matter in the year 590 A.D., and the words 'paper is manufactured' are there recorded; but this was probably suggested by the introduction of some improvement from Korea, rather than by the invention of paper-making, as it is known that books were already in existence. In the year 900 A.D., three descriptions of paper were produced in Japan:—

"1. *Mashi*, made from hempen pulp.

"2. *Hishi*, made from such plants as *Gampi* (*Wickstroemia canescens*).

"3. *Kokushi*, made from *kōzo* (*Broussonetia papyrifera*), which was like the paper now in use in the country."

<sup>2</sup> See Blue-book Reports on the Manufacture of Paper in Japan, 1872; Matsugata, "Le Japon à l'Exposition Universelle de 1878," Sir E. J. Reed, "Japan," vol. ii. 1881; Burty, "République Française," 23rd Oct., 1885.



There is no doubt that paper was used in Japan before the period first named, but it is questionable whether the material was of native produce. The importation of paper from China has been actively carried on from a very early date, but the structural peculiarities of the Japanese material may be recognized in existing relics dating from the ninth and tenth centuries, and it is certain that the limit of excellence in point of texture and durability was attained a thousand years ago. Through the courtesy of the Abbot of the Monastery of Chion-in, in Kioto, the author had the privilege of inspecting a number of rare manuscripts dating from the tenth century, and amongst these, one from the hand of the celebrated calligraphist Ono no Tōfu (894-964) was especially remarkable, not only on account of the perfection of the written characters, but for the quality of the paper, which appeared in nowise impaired by weight of years.

According to M. Burty, Japanese paper was first used in Europe in the middle of the seventeenth century by Rembrandt, who no doubt obtained it through some of his seafaring compatriots; and it was employed in England by Captain Baillie in the last century. It is, however, only within recent years that its qualities have been more generally recognized, but its durability and toughness, and the exquisitely soft, vellum-like surface of the best varieties are now placing it in advance of any other fabric of the kind in the world. It is a matter of congratulation that agencies have at length been established to further its sale in Europe, and there is reason to hope that with increased demand the expense of production will be so far diminished that the only obstacle to a far wider use, its relative costliness, will be removed.

It is usually necessary to prepare Japanese paper for the reception of ink or colour by a process of "sizing," but this may be omitted when the material is required only for rapid ink sketches.

The size is represented by a preparation called *Dōsa*, the composition of which is thus given by the *Gwa-sen* (1772):—

Transparent glue ( <i>nikawa</i> )	10 momme. <sup>a</sup>
Powdered alum ( <i>miōban</i> )	5 momme.
Water	1 sho.

The proportion of glue should be somewhat increased in summer, that of alum in winter.

The *Nikawa* (*Suki-nikawa* or *Akiyo*) is extracted from ox-hide by boiling. A variety called *Sarashi-nikawa* is a glue softened before use, by burial in snow for several days. The addition of a little vermilion and gamboge to *suki-nikawa* makes *Ki-nikawa*, or yellow glue.

In the preparation of *dōsa*, the glue is left immersed in water until it has become soft; boiling water is then poured upon it, while the mixture is stirred,

<sup>a</sup> 1 momme = 58.33 grs. Troy.

1 sho = 109.752 cubic inches.

until the solution is completed. Finally, the alum is added, the ingredients are well commingled, and the preparation is allowed to cool. It is recommended that the *dōsa* should be boiled and filtered through a cotton bag before use (*É-hon Yamato hiji*).

The *dōsa* is applied by means of a brush, after cooling. Should the paper be made too wet, it must be stretched upon a board and left for two days to dry. In the case of *Mino-gami* a double coating of *dōsa* may be used.

When paper of extra large size was required, smaller sheets of prepared *Mino-gami* were joined together at their edges by means of wheaten paste, and so skilfully was this done that it is often hard to distinguish the line of union.

Transfer paper is prepared by coating a thin paper, which has been softened by rubbing between the hands, with a paste made of wood ashes and saké, and drying it in the sun. It is used in the same manner as in Europe.

**Silk.** A special fabric called *É-ginu* (picture silk) has been woven in Kioto since the seventeenth century, when the workmen are said to have received personal directions from Kano Tanyu, with a view to the production of a native material which should replace the imported (Chinese) silk previously favoured by Japanese artists. There are several qualities of *é-ginu*, but most of these are distinguishable from the ordinary Chinese picture silk by the comparative closeness of the threads. It may now be obtained as wide as five feet, but in former days it was much more narrow, and consequently it was necessary to join pieces together for very large pictures. A thin silk called *Ura-haku ginu* is commonly used for Buddhist pictures.



Fig. 77. Stretching silk or paper for painting. From the *Kangwa shitori keiko* (1808).

The silk is prepared for the reception of colour by stretching it, face downwards, upon a frame of well-seasoned *hi-no-ki*, and applying a coating of *dōsa* to the back. By this means the wrinkles are removed, and the pigments are prevented from running.

The manufacture of silk in Japan is of considerable antiquity. According to the *Kōgei shiriyō* it was known in "remote" times, but the ancient material was of a different kind from that used in the present day; and it is said that Korean silk was introduced as early as the ninth year of the reign of the Emperor Chiūai (180 A.D.). We are also told that, in the year 283 A.D., a naturalized Chinese brought silk from his own country as an offering to the Emperor Ōjin, and taught the Chinese methods of weaving at Waki-nakami, in the province of Yamato; and that two years later the King of Korea sent over a silk weaver who settled in Japan, leaving descendants by whom the art was carried on during many generations.

Unfortunately these details are more precise than trustworthy, and can only be accepted as proof that the fabric was made at an early period, probably as far back as the fifth century. It was about this period (in 472 A.D.) that the organization of the industry is said to have taken place under the Emperor Yūriaku, and it is at least certain that pictures were painted in Japan upwards of a thousand years ago upon silk of very good quality. If we may accept as authentic the portrait of Shōtoku Taishi at Tennōji, in Osaka, the date may be carried back for nearly thirteen centuries. It is recorded that Chinese silk was imported for the use of painters during the Sung dynasty (960—1280).

**Wood.** There are three principal kinds of wood used for pictorial decoration: *Kéyaki* (Zelkova Kéyaki Sieb.), very hard and durable, but with a somewhat coarse grain; *Hî-no-ki* (Chamœcyparis obtusa), durable, with great smoothness of surface and delicacy of grain; and *Sugi* (Cryptomeria Japonica), a cheap, inferior wood resembling deal.

The surface is usually prepared by a preliminary coating of *Odo-no-gu* (a mixture of chalk and yellow ochre), which in the case of *kéyaki* also serves to fill the rather wide vascular channels between the denser fibrous layers. A coating of *dōsa* of twice the strength of that used for paper or silk is then applied, and the wood is ready for the reception of colour.

In painting upon damp wood, the *Shiū-gwa yen* recommends that the ink should be admixed with "ear wax" in order to prevent the colours from running, and it is said that ink may be made to penetrate deeply into the substance of the wood by admixture with the juice of a weed called *Namomi*.

By exception other surfaces may be employed, as plaster (see page 161), leaves, woven lotus fibre, shells, ivory, metal, &c.

**Ink** (*Sumi*). There are two principal kinds of ink in use, one of Japanese manufacture, the other imported from China. Both are made up into cakes of various sizes, sometimes moulded into capricious forms, and commonly decorated with characters and pictorial designs stamped in gold and colours.

*Nanto-zumi* or *Nara Yuyen-zumi* has been manufactured from ancient times at Nara, in the province of Yamato, from pine smoke mixed with a solution of gelatine. There are various qualities, but even the best is inferior to good Chinese ink.

*Heian-zumi* was a highly prized ink formerly made at Kiôto (*Heian-jô*), but is now scarce. It is distinguished by the impress of one of the Imperial crests, or by an old date mark.

*Kara-sumi*, or Chinese ink, has been largely imported in all qualities, the best commanding a very high price. A variety called *Mokkei-zumi*, after the famous Chinese painter, Muh-ki, and bearing the characters with which the name is written, was greatly prized.

Chinese ink is generally used, in preference to *Nanto-zumi*, upon *Tori-no-ko gami*, and paper prepared with *dôsa*.

Red ink (*Shin-zumi*) is sometimes used in place of black, especially in drawings representing Shôki, the demon queller. The best is imported from China in sticks, but it may be readily prepared by admixture of vermilion and *nikawa*. A more complex formula is as follows:—

<i>Shin-zumi</i> (vermilion, Chinese preferable)	.	10 mommé. <sup>4</sup>
<i>Shin-pi</i> ( <i>Fraxinus longicuspis</i> , bark)	.	1 „
<i>Kuchi-nashi</i> ( <i>Gardenia floribunda</i> , seeds)	.	1 „
<i>So-kaku</i> ( <i>Gleditschia Japonica</i> , pod)	.	1 „
<i>Hadsu</i> ( <i>Croton tiglium</i> , decorticated seed)	.	1 fun.

The vermilion is mixed with glue, the other ingredients are boiled together with glue and water, and the whole is well commingled and then dried in the shade.

<sup>4</sup> 1 mommé = 58.33 grains troy.

1 fun = about 16 grains.

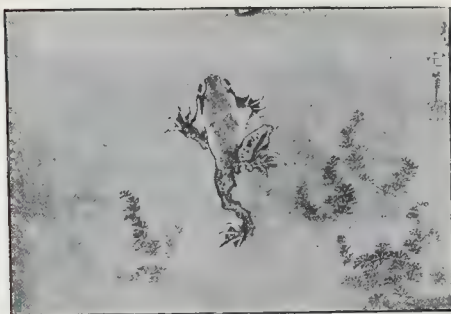


Fig. 78. From a sketch by Hokusai. British Museum Collection.





Fig 79. Rough sketching, from an engraving after Nishigawa Sukénobu in the *E-hon tama kadzura* (1736).

## CHAPTER II.

### COLOURS.



THE following is a fairly complete list of the colours prepared from native or Chinese materials, before the intercourse of the Japanese with European traders had led to any important change in the technique of painting. At the present day European pigments are largely imported, and to a great extent replace the native and Chinese materials.

Specimens of most of the pigments now enumerated have been procured from trustworthy sources, and, through the kindness of Professor Divers, F.R.S., Principal of the Imperial College of Engineering in Tokio, have been

submitted to a careful analysis.

1. *Rokushō*. This is an aceto-arsenite of copper, obtained in the crude state from the copper-mines in Japan. It is prepared for use in the following manner:—The crude material is mixed with a solution of glue, and pounded thoroughly by means of a pestle; water is then added, and after the pigment has settled, the upper part of the sediment is removed to another vessel, leaving the lowest deposit as the First *Rokushō*, or *Iwa-rokushō*, which is of the finest colour, and possesses a tint somewhat resembling that of our emerald green. The portion that had

been removed is then re-admixed with water, rubbed with the pestle, and allowed to deposit; after two or three days the upper part is removed, leaving the lower as the Second *Rokushō*, a whiter and less powerful colour. The remaining part is left to settle as before; the water is then poured off, and the sediment dried in the sun, forming the Third *Rokushō* or *Biaku Rokushō*, a very inferior produce, and commonly mixed with many impurities.

Some authorities recognize as many as six shades (*awo*) of *Rokushō*.

A form called *Kiyo-rokushō* is made by leaving copper immersed for a long time in vinegar, until it becomes coated with verdigris. The impure acetate is then scraped off, dried, and pounded, and when mixed with glue-water is ready for use.

A preparation known as *Cha-rokushō* is made by the admixture of the first *rokushō* with a decoction of *kaya* (a kind of rush), the tint being afterwards fixed by the addition of borax (Satow).

*Do-rokushō* is a mixture of *rokushō* and *go-fun* (a kind of chalk).

A dull green powder, sometimes sold as *Rokushō*, was found by Dr. Divers to consist of oxychloride of copper, mixed with common salt and other substances. In using the pigment it is recommended by the author of the *Gwa-sen* to paint first with the third, then with the second, and finally with the first *rokushō*, mixed with thick glue-water. If it be required to apply another colour over the *rokushō*, it is recommended that the latter should be prepared by anointing with "human nose-oil," applied with the point of the finger.

*Rokushō* is used most extensively by the artists of the Tosa school. It has the defect of a great tendency to pulverize after long exposure or on repeated friction, as in rolling or unrolling pictures, and hence in old paintings it is frequently found to have nearly disappeared, leaving only a faint greenish stain to mark its place.

2. *Konjō*, or blue carbonate of copper, was first discovered in the province of Settsu, in A.D. 1041. It is prepared for use in the same way as *Rokushō*, and like this, is obtained in different shades or qualities; numbers one, two, three, and four, or *Konjō*, *Gunjō*, *Gunshō*, and *Biaku Gunjō*, being commonly distinguished. The larger particles first separated give the deeper lines, the last the palest (Satow). The powdered *Konjō*, if genuine, should adhere to the finger.

3. *Shin-sha* or *Tan-sha*, cinnabar. *Shiu-zumi*, vermilion.

The best vermilion, which is known as *Kōmiō-shiu*, is imported from China.

A Japanese vermilion, called *Gin-shiu* (silver vermilion), is made by rubbing together yellow sulphur (*seki-teishi*) with mercury (*sui-gin*).

A compound of *shiu-zumi* and Chinese ink is called *shiu-zumi-iro* (*iro* = colour). *Shiu-zumi* with *go-fun* produces a kind of carnation called *Asa-kurenai*.

4. *Tan*. Red oxide of lead. The best is imported from China, and is called *Kōmiō-tan*. It must be mixed with glue-water before use. Its employment is limited by its tendency to tarnish.

A mixture of *tan* and *go-fun*, called *Tan-no-gu*, is sometimes used as a flesh colour.

5. *Go-fun*. The elutriated powder of the calcined shells of the clam or oyster. It is mixed with various colours to produce the body tints known by the suffix of *no-gu*.

6. *O-go-fun* or *Hakwa*. White clay.

7. *Tō-no-tsuchi*. Lead carbonate.

This and the preceding material are also known as varieties of *go-fun*.

8. *Odo*. Yellow ochre. Prepared by pounding and admixture with glue-water.

*Odo-no-gu*, or light *kaki-iro* (persimmon colour), is a mixture of *odo* and *go-fun*.

*Odo-cha* is a compound of *odo*, *airo*, and *tansha*.

*Tsukuri odo* is *odo* and vermilion.

*Awase odo* is a compound of gamboge (1 part) with vermilion (1 part) and *go-fun* (2 parts). It appears to contain no ochre.

9. *Shido*. Red oxide of iron. One kind is named *Bēni-gara*, and must be distinguished from *Bēni* or *Bēni-ko*.

*Shido-no-gu* is *shido* with *go-fun*.

*Shido-no-gu-cha* is *shido-no-gu* with the addition of gamboge.

10. *Sekiwō*. Orpiment. Rarely used by painters.

11. *Sha-sēki*. Hæmatite. A mixture of hæmatite and gamboge is called *Shawo-shoku*. Hæmatite and vermilion combine to form *Soroku-shoku*.

12. *Shiwō* or *Tōwō*. Gamboge. Imported from China.

*Shiwō-no-gu* is made by the addition of *go-fun*.

*Shiwō-no-gu-cha* is *shiwō-no-gu* with red lead.

13. *Ra-sei*. Indigo refined by elutriation.

14. *Shō-yenji* or *Wata-yenji*. A Chinese pigment, said to consist of the juice of a herb called *Oto-giriso*, imbibed by cotton or cloth, but it bears a close resemblance to cochineal dye. Two forms are described, *tai-rin* (large circle or wheel) and *shō-rin* (small circle): there is probably no difference except in the size of the impregnated wad.

When required for use, the cotton or cloth must be moistened, and the colour squeezed out and dried in the sun or by a fire. It has a delicate purplish pink tint.

*Shō-yenji-no-gu* is *shō-yenji* with *go-fun*. It is also known as *Asa-murasaki* (light purple).

*Sumi-yenji* is *shō-yenji* with ink.

15. *Beniko*. Powdered safflower. It is used also as a rouge.

16. *Airo*. An infusion of *Polygonum tinctorium*. A blue dye.

A mixture of *airo* and *go-fun* is called *Asagi-no-gu*.

17. *En-shi*. The purple juice of sapan wood (*suwo* or *suboku*), mixed with *go-fun* and glue-water.

18. *Airo-bō* is a colour extracted from old blue rags by boiling.



19. *Ai* is in like manner extracted from a blue paper by soaking in water. The tint is improved by the addition of a little vinegar.

20. *Sango-matsu* (powdered coral). A permanent red used by Chinese artists, but rarely employed in Japan.

21. *Lapis lazuli*. Used chiefly by Chinese artists, but with great economy on account of its costliness.

The following are the principal compound colours (in addition to those already named) to which special names have been given:—

*Nédzumi-iro* or *Sumi-no-gu* (rat colour). *Go-fun* and ink, mixed with glue-water. With the addition of *airo* it becomes *Ai-nédzumi iro* (bluish grey); and if glazed with a coating of gamboge it forms a tint known as *Sumi-no-gu-cha*.

*Yamabato-iro* (dove colour). *Biaku-rokusho* and gamboge mixed with glue-water. A yellowish green. It is known also as *Awo-cha* or *Moyégi* (from *moyéru*, to sprout or germinate).

*Kusa-no-shiru* ("grass juice"). A compound of *airo* and gamboge. When mixed with hæmatite it is used for imitating the tint of fading leaves.

*Fuji-iro* (Wistaria colour), called also *niku-iro*. A mixture of *airo*, *go-fun*, and *shō-yenji*.

*Kuchiba-iro* (dead-leaf colour). Vermilion glazed with gamboge.

*Momo-iro* (peach colour). A mixture of red lead, *go-fun*, and *shō-yenji*.

*Urumi-iro* (*urumū*, to become black and blue, like a bruise; or discoloured, like a cicatrice [Hepburn]). A bluish flesh colour used for representing the complexion of sickness or death. It consists of *shō-yenji*, *airo*, and *go-fun*.

*Kuri-iro* (chestnut colour). A mixture of vermilion, ink, and *go-fun*, glazed with *shō-yenji*.

*Cha-iro* (tea colour). A mixture of vermilion, ink, and *go-fun*, glazed with gamboge. *Awa-cha-iro*, a greenish tea colour, is produced by glazing *asagi-no-gu* (see *airo*) with gamboge.

*Hiwada-iro* (Chamæcyparis-bark colour). A mixture of *biaku-rokushō* with *kusa-no-shiru* or *awasé-odo*.

*Niku-shiki* or *niku-iro* (*niku*, the lean of meat). A mixture of red lead and *go-fun*. This tint, when glazed with gamboge, produces *Niku-shiki-cha*.

*Beni-iro* (rouge colour). *Go-fun* glazed with *shō-yenji*.

*Shijimi-iro* (*shijimi*, the name of a small shell-fish). A mixture of vermilion, *shō-yenji*, ink, and *go-fun*.

Many other compounds of greater complexity were also used by artists, but do not appear to have received distinctive names.

GOLD AND SILVER.—Gold, as an aid to pictorial embellishment, is employed by artists of all schools, but is chiefly in requisition for the decoration of screens and slides (*karakami* or *fusuma*), and in the kakémonos and makimonos of the



Yamato-Tosa and Buddhist schools. Its application in the form of leaf, small segments, dust, and paint is a speciality in which the Japanese have attained a remarkable degree of skill.

Silver is occasionally found upon old screens and Buddhist pictures, but its liability to tarnish on exposure forbids its use under ordinary circumstances.

According to the late Mr. Ninagawa, leaf-gold was first applied to paintings about the end of the eighth century, but it is uncertain whether the metal was imported in this form, or was beaten into sheets by the Japanese, who had already discovered and melted a native ore as early as A.D. 749. As before stated, its use in mural and ceiling decoration dates from the latter part of the fifteenth century.

The Leaf is usually employed in the following manner. The surface to be gilded is painted with an infusion of boiled cloves, and over this is laid a coating of gold size, prepared from a kind of seaweed called *funori* (*fucus vesiculosus*?); the gold leaf, cut as nearly as possible to the required shape, is then made to adhere to a piece of paper greased with oil of walnuts, and is transferred to the prepared area. The implements required for the process are a board upon which to lay the leaf, a pair of bamboo pincers (*haku-bashi*) for manipulation, and a bamboo knife (*také-gatana*). The board is about six inches square, covered on one surface smoothly with *hōshō gami* (memorial paper),<sup>1</sup> over which is stretched a piece of soft deer leather, fixed at the edges by means of paste. Upon this the leaf is transferred by means of the pincers, and is then cut with the bamboo knife. When a highly gilded surface is required, the leaf is applied in a twofold layer.

If it be intended to paint over the gold, the adherent oil must be removed by covering the leaf with a piece of thin paper, and sprinkling over this a layer of hot charcoal ashes; the grease then becomes imbibed by the paper. It is recommended also to mix the ink used for the drawing with a little rice gluten (*mochi-gomē*). In the decoration of walls and ceilings the metal is usually applied upon a coating of varnish or lacquer, which, in the case of the temple of Kinkakuji, is painted over hempen cloth.

The leaf is not only applied entire, but also in the form of small segments (termed generically *Sunago*), which are sprinkled by means of a sieve over the surface to be gilded. These are often used as an economical substitute for the entire leaf in gilding decorative clouds, or may be employed in combination with it to produce effects of gradation.

The segments are cut by means of the bamboo knife upon the gilders' board. They have been named according to their shapes, as follows:—

*Sunago* (lit. fine sand). Square or oblong pieces, the former measuring one line in diameter, the latter one by two lines.

<sup>1</sup> *Hōshō* paper was used for dispatch writing under the Tokugawa government, and is still employed for semi-official notes (Satow).

*Mijin-momisunago* (tiny sand rubbed between the fingers). Small irregular particles about the size of "grains of sand"

*Mijin* (tiny). Square or oblong pieces of about half the size of *sunago*.

*Ko-zanshō* (small peppercorn). Large square pieces of about three lines in diameter.

*O-zanshō* (large peppercorn). Large oblong pieces measuring about four lines by two or three lines

*Matsu-ba* (pine leaves) or *nogi* (grain of corn). Narrow, oblong, or triangular pieces of four or five lines or more in length. The segments are removed with a feather from the board to a bamboo sieve (*haku-furui*), and by this means may be dispersed over the prepared surface. Gold-dust (*kin-dei*) is applied in the same manner as *sunago*, but with a finer sieve.

The sieve is made from a segment of bamboo, the dissepiment of which is pierced with holes of the requisite size, or a woven network may replace the natural septum.

Gold or Silver Powder may be prepared in the following manner:—The leaves are placed in a plate or saucer with a few drops of glue, and rubbed briskly with the finger. After the addition of a little water the saucer is heated over the fire, and the rubbing repeated; this process is carried out "several half-scores of times," until the metal is reduced to a fine powder; water is then poured upon it, the gold is allowed to subside, and the fluid is drained off.

Gold Paint is made by mixing the powder with glue-water. It is recommended to prepare the surface upon which it is to be applied with a coating of *Ki-nikawa* or a mixture of gamboge and clove juice.

It is considered necessary that the preparation or application of the precious metals should not be carried on near any place from which offensive smells arise.

In some cases the gold laid on in the form of leaf or powder is raised, as in European illuminations, by a thick substance of a chalky and glutinous nature. The process is most often used in Buddhist pictures, but is not in great favour with artists in general, owing to the liability of the material to become detached by the rolling and unrolling of the picture, or as a result of exposure.

COPPER and BRONZE have also been employed, either as substitutes for the more noble metals or to produce special effects.

MICA (*Kirara* or *Kwassēki*), pounded and admixed with mucilage, is occasionally used to give lustre to representations of the scales of fishes, the petals of certain flowers, etc.

**Brushes** (*Fudō*). The pencils employed by artists not only assume a great variety of shapes and sizes, in conformity with the uses for which they are destined, but present certain minor peculiarities characteristic of the various schools. They are

mostly of native manufacture, but some artists have preferred brushes imported from China and Korea, and, in the present day, from Europe.

They are classified according to the material from which they are made and according to their uses. The principal varieties are as follows:—

1. Deer hair (*Shika-gê*). This is of two kinds, *fuyu-gê*, or winter hair, which is very soft and durable; and *natsu-gê*, or summer hair, which is hard and wears quickly. The former comes chiefly from Shikoku, the latter from Akita (*Déwa*).

2. Tanuki hair (*Rimo* or *Tanuki-gê*). The *tanuki* is the racoon-faced dog, or *Nyctereutes procyonoides*. The hair is black at both extremities, and intermediate in hardness between summer deer hair and fox hair. The best is brought from Hizen. Pencils of this kind are chiefly used for fine outlines.

3. Fox hair (*Kitsune-gê* or *Konkwai-gê*). Very soft and durable. That procured in Shikoku is considered the best.

4. Marten hair (*Ten-gê*). Softer than the last.

5. Hare hair (*Usagi-gê*). Softer than marten hair.

6. Rat hair (*Nédzumi-gê*). Hair taken from the rat's back is sometimes used by lacquer painters. The ordinary summer hair is reddish, but the best hair is a white variety obtained from Échigo. The pencil is not suitable for use upon coarse paper, as it quickly wears out, but it works well upon a smooth, polished surface.

7. Cat hair (*Nêko-gê*). Used chiefly by artists of the Tosa school.

8. Goat hair (*Hitsuji-gê*). Imported from China. A pencil made of goat hair applied around an axis of deer hair, is said to date from the Chow dynasty (1122 to 255 B.C.). Horse-hair brushes were also imported from China, but were rarely used.

9. Straw pencil (*Wara fudê*). Brushes made from straw are said to work very much in the same manner as some Chinese hair pencils. They are made by macerating decorticated rice-straw for about half a year in a briny fluid used for pickling vegetables (*mika-miso*), and the fibres, freed from adherent matter by boiling, are made up into brushes in the ordinary way.

The principal pencils, named according to their uses, are as follows:—

1. *Kê-gaki*, for painting fine lines.

2. *Shita-gaki*, for the first sketch.

3. *Saishiki-fudê*, for colouring.

4. *Kuma-fudê*, for shading.

5. *Takê-gaki*, for painting bamboos.

The section of the pencil is usually cylindrical, but wide flattened brushes are used for broad washes of colour.

Preliminary sketches may be drawn with a charcoal pencil (*Ki-fudê*), made by burning one end of a piece of well-dried *Chamœcyparis obtusa* (*Hi-no-ki*) or common firewood.

The handle of the brush is usually fashioned from a piece of bamboo stem. Lacquered and ivory-handled brushes are occasionally met with as *objets de luxe*, but do not form a serious part of the artist's tools.



Fig. 80. Chinese artist at work. From the  
*Kan-ya-hitori-gei-ko.*

### CHAPTER III.

#### MANIPULATION.



IT is not proposed to discuss at any length the methods of manipulation, as the most minute descriptions would fail to convey any serviceable idea of the manual section of the art. This fact is fully recognized by native authors, who limit their written directions to details that are purely supplementary to oral and practical instruction.

The method of holding the pencil is peculiar. The handle is usually grasped as in writing, between the thumb and the index and middle fingers, far from the point, and in such a manner that it forms nearly a right angle with the forearm (see figs. 80, 81, and 83). The arm is wholly unsupported, leaving the shoulder and elbow free to direct the motions of the hand—a mechanical advantage upon which depends much of the remarkable ease and range of stroke so characteristic of the work of the Japanese painter and calligraphist.

As a rule, only the point of the brush is used in sketching, but in certain styles (see Section 4) the whole thickness of the hair may be brought into contact with the paper.

If the artist purpose to make a highly finished or important drawing, the silk or paper is stretched upon a frame in the manner already described, and may then be either laid flat upon the ground or upon a low table, or supported upon an easel, as convenience may direct; but in rough sketches the stretching process may be omitted, the material being merely spread out smoothly upon a board which rests



upon the floor, or upon the floor itself, and fixed by means of weights at the most convenient points. The artist can then reach any part of the surface without difficulty, by rolling up any portion of the sheet that may be in his way. (See figs. 76, 79, 80, 82, and 83.)

The outlines of the component parts of the picture may be drawn at once in ink, a special brush being kept for the purpose; or, if necessary, a preliminary rough sketch may either be made upon common paper and transferred in the ordinary manner; or lightly touched in with a charcoal point upon the picture silk or paper, and brushed away as soon as it has served its purpose.

The permanent ink-outline, as the most important part of the picture, never to

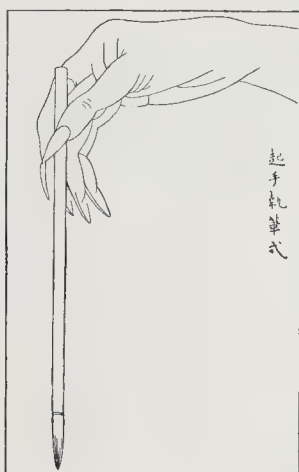


Fig. 81. The mode of holding the brush in painting bamboos. From a Chinese drawing reproduced in the *Meijin ranchiku gwa-fu*

be obliterated or concealed, is always limned with the greatest care. It is said that certain Chinese painters were in the habit of applying the colours without a preliminary outline drawing, but the practice has not been followed in Japan.

The point at which the drawing is commenced varies with different schools and individuals. In landscapes it is usually at one or other corner of the silk, and the spot selected is sometimes marked, in accordance with a Chinese custom, by a special seal impression called the *Kwambō*.

The rules guiding the choice of the initial lines of any particular object are subject to similar variations, as well as to the caprices of an artistic sleight of hand by which the Japanese draughtsman may occasionally choose to amuse himself or his friends and patrons.

The colouring is begun after the full completion of the outline, and it is in paintings upon silk that we find one of the striking peculiarities of Sinico-Japanese technique. Strongly coloured pictures (*goku-zaishiki*) are most frequently executed upon silk, because the artist may obtain certain advantages from the material by applying his ground tints upon the reverse of the sheet. The pearly semi-transparency of the fabric then affords a medium through which the crude pigment appears with a wonderfully softened expression, and is at the same time protected to a great extent from atmospheric and mechanical injury; while the requisite strength or modulation of tone may be conferred by means of a few touches of pure colour upon



Fig. 82. The manner of painting upon a vertical surface. From a sketch by Kikuchi Yōsai, engraved in the *Zenken kojitsu*.

the face of the picture. The practice is said to have first appeared in Chinese pictures of the Sung dynasty.

The use of "glazing," "scumbling," and washing, to produce certain effects, is fully understood, and the processes are often employed with great success, especially by artists of the Shijō school.

The tricks of manipulation are manifold, but nearly all are familiar to European artists. Dr. Dresser, in his "Architecture and Art Manufactures of Japan," gives a graphic description of the *tours de force* by which the painter can display his mastery of the brush; but it must be remarked that when not on exhibition the Japanese is too practical to indulge in any flourishes that are not advantageous to his work,

and save for the peculiarities of technique referred to, he labours in a manner that differs but slightly from that of his European brother.

In the education of pupils, the main element of instruction, in addition to mechanical details referring to materials and manipulation, consists of the imitation of drawings by the master, and by the leaders of the particular school to which the aspirant may be attached, or any of the old Chinese or Japanese masters that may be selected to serve for his models. Such copies are multiplied under the supervision of the teacher until a satisfactory command of brush and correctness of eye are attained, and the essays, when not destroyed, are accumulated in loose sheets, or made up roughly into albums or rolls, in which forms they were often to be obtained from the native curiosity dealer.

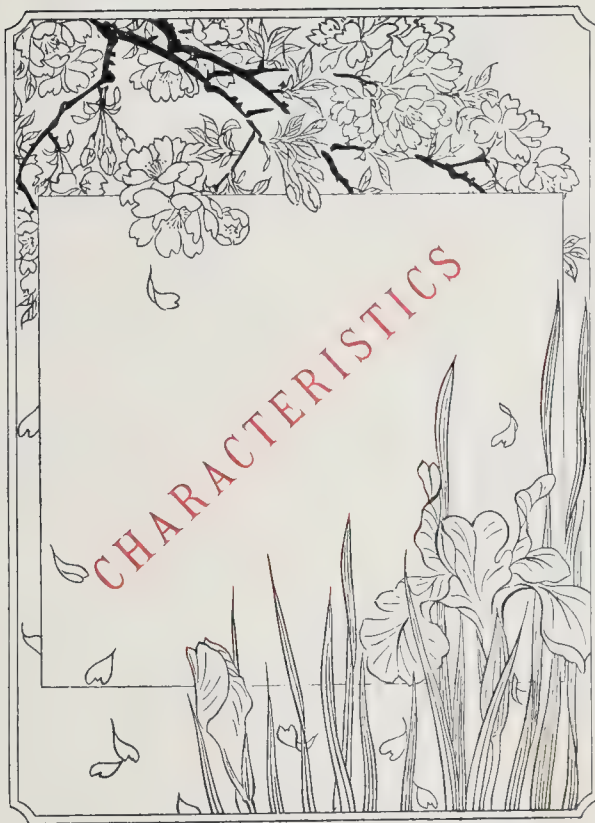


Fig. 83. Japanese artist at work. From the *Kimmo dzu-i* (1798).





SECTION IV







## SECTION FOURTH.

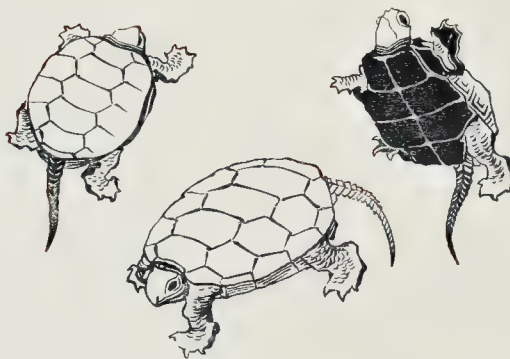
### CHARACTERISTICS.



THE ideal of the Japanese painter differs in so many respects from that of his European *confrère*, that it is not possible to adopt the same standard of criticism for the works that express the æsthetic instincts of the two races. The Japanese picture is the *avatara* of an art now extinct, that of ancient China, and until recently has maintained intact almost the whole of those characteristics that distinguished its forerunner from the more scientifically constructed art of modern Europe. In its present form it must be judged by itself, with a generous appreciation for its merits and a liberal indulgence for such shortcomings as result from errors of teaching. We must recollect that the Japanese painter, fettered as he has been for centuries by traditions of practice that exaggerated the importance of calligraphic skill and excluded the study of chiaroscuro, perspective and anatomy, has, nevertheless, succeeded in revealing to us a wealth of grace and suggestiveness that might induce the sternest critic to forgive all the faults of his system, though it may not justify the ardent admirers who cite those very faults as models for imitation. A study of his best works may show defects of detail which any student trained in European schools could readily perceive and correct, but to the true artist it will present something that lies beyond the reach of academical philosophy—a something that defies scientific analysis, and gives evidence that the imperfect

mechanism has been guided by the motive power of genius. Although he has, indeed, missed a portion of the exquisite forms of nature, and is sometimes guilty of deliberate violations of truth, he has seized with a wonderfully comprehensive grasp the spirit and meaning of his subject as a whole; and if there is much that he may learn from his European fellow-workers, he has certainly proved his ability to teach some memorable lessons in return.

But while every allowance is granted for the influence of time-honoured errors of theory, the consequent peculiarities of practice must not be dismissed without comment; for these eccentricities, and the almost unconscious efforts of the artist to compensate for them by a variety of ingenious expedients, lend to the result many of its most striking features, and may provide material for curious speculations in some future study of comparative art as a part of the general history of man. With a view to this end, some observations are proffered, in the succeeding chapters, upon the main characteristics of Japanese representations of natural objects in pictorial form.





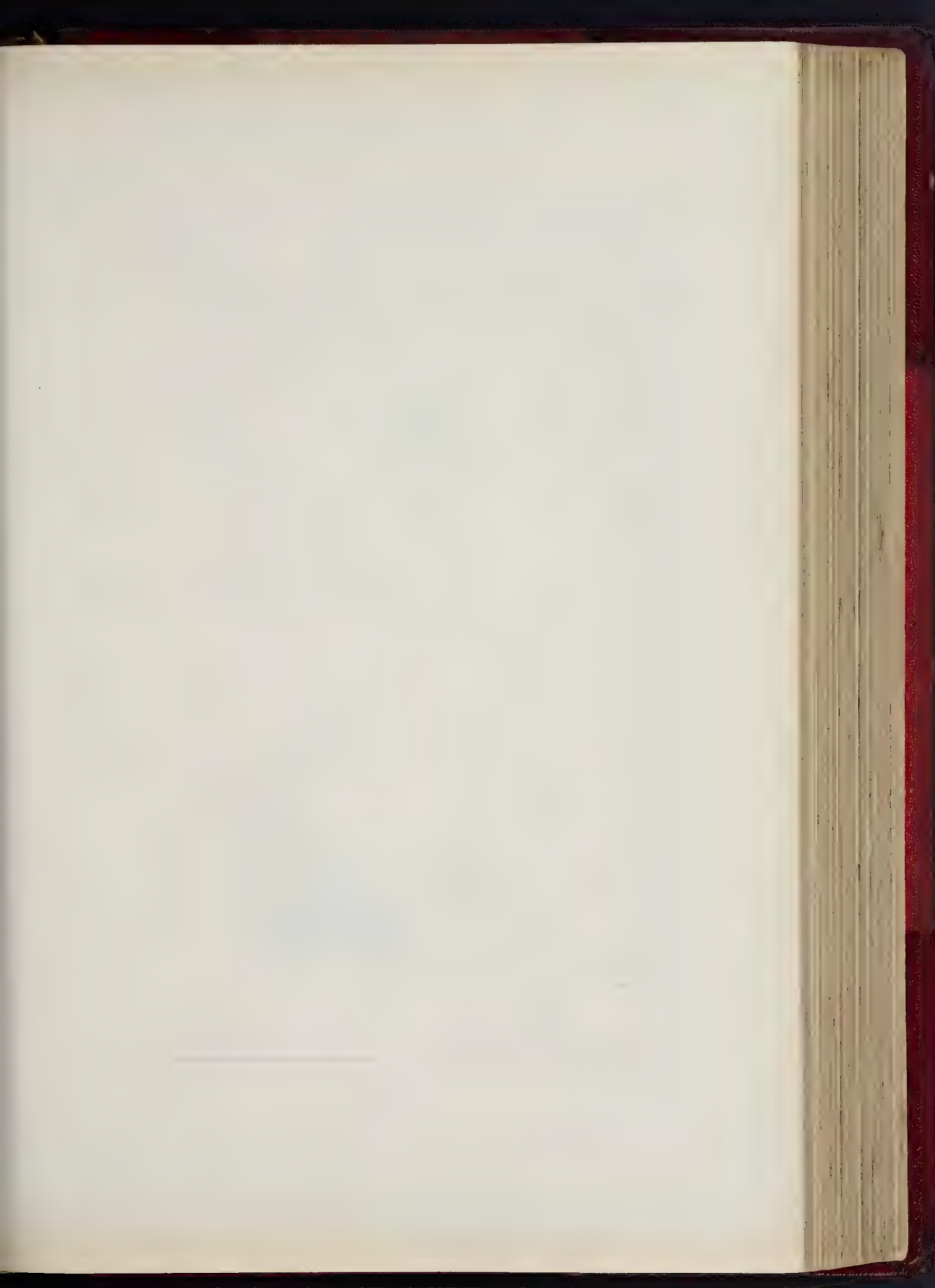




PLATE 50.

CHINESE LANDSCAPE.

From a painting by KANO MOTONOBU, engraved in the *Wa-Kan mei-hitsu gwa-kō*. Sixteenth century.

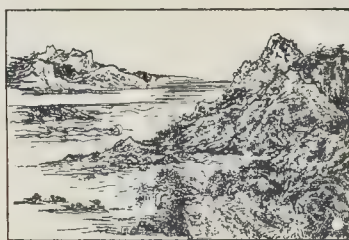










Fig. 84. From a drawing by Renzan Gantoku. Ganku School (circa 1840).

## CHAPTER I.



A LARGE proportion of the paintings most highly valued in the older days of Japan were simple monochrome outlines, and the style of the framework or "skeleton" (*koppo*) of a picture was the touchstone of the work. Provided that this approached the recognized ideal of perfection, fidelity of imitation was of minor importance. The painter was nought if not a perfect master of the mechanical section of his art, for nothing could atone for a lack of elegance or decision of stroke, and it was in minute differences of touch that the practised eye of the native connoisseur would recognize the work of a particular school or artist, and adjudge the degree of merit to which it was entitled. The young draughtsman received his first lessons in his infant scrawlings at the writing-school, and the labours of the early years of his training in the art of painting were devoted to tiresome repetitions of the copies which his teacher laid before him. It was not until long afterwards that he would be called upon to reproduce an object from nature, and when the time arrived for this demand upon his skill, his translation of the facts generally took the form of a paraphrase, not wanting in boldness and grace, often daringly suggestive, but overburdened with a kind of artistic rhetoric, shown by fancies and flourishes of brush that seemed to mock at the unpretentious accuracy of the truth-seeker. A painstaking study of anatomical form presented few attractions for the pupil and received little encouragement from the

master, until in more recent times it formed a basis, half real, half nominal, for a naturalistic school. Sometimes, it is true, we meet with remarkably correct drawings of plants or animals, which, as a rule, have been made by or for the native botanist or zoologist and have none but scientific interest, but such examples of combined artistic feeling and close observation as are afforded by many of the drawings of the Shijō masters, and by the ivory skeletons of the modern *netsuké* carver, Asahi, must be received as the outcome of a new principle. The views of the older Japanese critics upon this point are expressed by Shiūzan in the *Gwa-soku* (1777): "Amongst pictures is a kind called naturalistic (*sha-sei*), in which it is considered proper that flowers, grasses, fishes, insects, &c., should bear exact resemblance to nature. This is a special style and must not be depreciated, but as its object is merely to show the forms, neglecting the rules of art, it is commonplace and without taste. . . . In ancient pictures the study of the manner of sketching (lit. the art of outline) and of the laws of taste were respected without attention to close imitation of form."

The imitative qualities of the design vary considerably in the different schools, but except in the works of the Shijō artists, and of others who adopted the main principle of the Naturalists, it will be seen that the painter seldom went beyond a symbolization of the facts he attempted to reproduce. His symbols usually showed an extraordinary power of seizing the effect of general truth; but the elements of a mistaken conventionalization were nearly always present as the *amari aliquid* sufficient to spoil the feast for a too sensitive art epicure of the pre-Raphaelite school. In a certain sense, the Japanese artist almost always went to nature for his subjects, a fact upon which admirers have not forgotten to dwell; but the foreigner who sees the works and not the process of their production would be surprised to learn the truth, well known to all who have studied the subject in the country, that the painter of the classical schools did not often draw *from* nature. The vast majority of the pictures of the old masters represented mythical animals, fictitious or historical personages immortalized in Chinese literature, and imaginary Chinese landscapes; while even the birds and flowers that filled their rolls and *kakemonos* were more often borrowed from the works of Chinese masters than transcribed from life. During the last hundred years, however, the Shijō and popular artists, following a different ideal, have taken inspiration almost exclusively from their actual surroundings; yet the manner of design has undergone only a partial change. They have in most cases carefully studied the natural objects, but still close their eyes to truths that conflict too strongly with their traditional teaching. It is owing to this tendency that the Japanese appears at his best in subjects that present the least complexity of physical characters, and in the style marked by the least pretension to finish or detail. His rendering of the anatomical outlines of men and animals, or of the geological and botanical features of a landscape, will rarely bear scientific criticism; while the attempts at foreshortening in his figure drawing would discredit any European art student; and as a necessary consequence, the more highly finished the work, the

more obvious the faults. There is indeed little doubt that his consciousness of this accounts in some degree for the "sketchiness" of the typical Japanese picture, and the careful evasion of representations of faces and limbs in positions that offer any difficulties of perspective. When realistic elaboration is introduced, it is usually found in details that lie upon the surface, such as the scales of a carp or serpent, the hair of a monkey, the wings of an insect, or the feathers of a bird; but the grander details of form are too often symbolized by arbitrary lines, which claim every merit excepting that of truth.

The drawings of the older schools may then be described as primarily calligraphic, and only in a secondary degree imitative. This may enable us to realize the fact that writing holds in Japan, as in China, a position at least equal to that of drawing; that Kosé no Kanaoka and Ono no Tōfu, the great native representatives of painting and calligraphy, are



Fig. 85. Calligraphy. From the British Museum Collection. Reduced one-half.



honoured alike; and that a single character by Wang Hi-che, the fourth-century calligraphist of the Middle Kingdom, will command as high a price as a masterpiece of Wu Tao-tsz', his great artist compatriot of the T'ang dynasty. There is, of course, no point of comparison between the ordinary handwritings of England and Germany and the complex, minutely proportioned ideographic signs invented by the Chinese. An ordinary Japanese or Chinese student will in a year or two acquire a power of writing our current hand as well or better than his teacher; but the foreigner who after a decade of persevering effort to master the calligraphy of China or Japan fails to produce a character that would pass muster with a well-educated native as the work of a skilled hand, will understand the importance of the accomplishment in the educational system of both countries. A performance like that reproduced in fig. 85, might be copied by a Western artist, but none but an Oriental calligraphist could have originated the master-strokes of which it is composed.

It may be remarked that the Japanese word "*kaku*," like the Greek *γράφειν*, has the double significance of writing and painting. Pictures, moreover, are frequently classified according to their graphic analogies, as *Shin*, *Sō*, and *Giyō*, corresponding respectively to the formal "square" character, the curvilinear or "grass" character employed in the running hand, and the form intermediate between these. Thus a drawing of the *Shin* class is characterized by the formal elaboration of its parts, the *Sō* picture is sketched with a free brush, while the *Giyō* lies between the extremes.

There are several styles of touch (Jap. "*ten*") recognized by artists, and many of these are enumerated and figured in the *Gwa-ko sen-ran* (l.c.), in association with a list of the great Chinese and Japanese masters by whom they were respectively practised. The written description is rather fanciful and obscure, but the illustrative sketches are very clear, and demonstrate perfectly the calligraphic system of outline which the painter has been tempted to cultivate at the expense of other elements in his art. It is noteworthy that in two of the drawings (figs. 89 and 93) the resemblance of the component touches to Japanese writing is so close that some foreign authors have been misled into a belief that the figures are ingenious constructions out of the characters of the *katakana* and *hiragana* syllabaries. The following reproduction of this valuable series, with the accompanying text, will teach more than the most lengthy treatise.

"Notwithstanding the variety of styles adopted in the drawing of the human figure by different artists in successive periods, all, without exception, may be reduced to one or other of the following half score of types, and although apparent distinctions of manner may be noticed between Chinese and Japanese pictures, the essential principles are always the same.

"These styles are termed (1) *Suikaku ten*, (2) *Ansha ten*, (3) *Chisoku ten*, (4) *Kinsha ten*, (5) *Shiu-un ten*, (6) *Shōhō ten*, (7) *Ankwa ten*, (8) *Toku-hitsu ten*, (9) *Kenro ten*, and (10) *Nanro ten*. They embrace all the general rules guiding



the manipulation of the pencil, and it is of great assistance to the beginner that he should be acquainted with the principles of drawing before he enters into the practice of the art.

"(1) *Suikaku ten* (*sui*, a drill; *kaku*, outline; *ten*, style or manner). This style corresponds to the *Shin*, or square character type in calligraphy. The name is derived from the resemblance of the strokes of the pencil to the outlines made by



Fig. 86. *Suikaku ten* (1).

etching with a drill upon a stone surface, the lines being uniform in breadth throughout. It is chiefly exemplified in the drawings of the Chinese artists Kiubunhan (K'u Wên-yang?), Yonei-i (Yang Ning-wei), Dôhō (Taou Li-sang), Kwankiu (Kwan Hiu), Rishiūkiu (Li Chuh), Enriūtoku (Yen Li-teh), Enriūhon (Yen Li-pun), Shiūhō (Chow Fang), Godōgen (Wu Tao-tsz'), Kankiu (Han K'iu), Shiūyō (Chu Yaou), &c.; and the same manner is followed by Japanese painters in simple pictures from ancient times to the present day.

"Although there are ten different styles of drawing the human figure, the *Suikaku* is the only manner appropriate for the delineation of birds and other animals, flowers and plants, rocks, clouds, water, and other objects. It is the fashion originally applied to the portraiture of living creatures; and, the other styles being modifications of this, the pictures in which they appear must diverge more or less from the natural outlines.



Fig. 87 Ansha ten (2)

"*Note.*—As already mentioned, this style is the most appropriate for copying the figures of living creatures, and is therefore the most truthful. Yet it is well to remember that a too-exact imitation of nature ought to be avoided in painting.

"The brush is held in such a manner that it makes a uniform outline, neither too heavy nor too light, and the pencil point should be used to give the effect of a thread drawn upon paper, without break or variation of strength. It can be

accomplished only by working with the extreme point of the brush, and a want of power will always be visible if the middle portion should touch the paper.

"(2) *Ansha ten* (*an*, dark; *sha*, sloping). This also belongs to the *Shin* type. It is employed both in China and Japan; and amongst the Japanese artists by whom it has been practised, may be more particularly named Shiūbun, Sōtan, Kohōgen (Motonobu), and more recently, Shōyei, Yeitoku, and Sanraku. In the present day the style is followed by some artists in a form more or less modified in the direction



Fig. 88. Chisoku ten (3).

of the *Sō* or cursive type, but the general principle is still adhered to. It is chiefly utilized in the delineation of distant figures, as in a landscape.

"*Note.*—The brush is held in such a manner that it presses more strongly upon the paper at short intervals. The stroke looks as though effected by contact with the belly of the pencil, but the point only is used. It is important to recollect this in drawing the natural folds of drapery.

"3. *Chisoku ten* (*chi*, slow; *soku*, quick). This style is found in the pictures of the Chinese painters Geppō (Yueh P'ang), Chinshowō (Ch'en So-ung), Sokanshin (Su Han ch'ên), and Risu (Li Ju); and in those of the following Japanese artists: Shiübun, Sōtan, Kawō, Keishōki, Chō Densu, and others; and more recently amongst pictures of the Sanraku school, in which the manner of Chō Densu has probably



Fig. 89 Kiuha ten (4).

been imitated. It presents great difficulty for the beginner, but may be accomplished without much effort by a skilled artist.

"*Note.*—Although the picture has the appearance of the *Sō* or cursive type, it really belongs to the *Shin* class, a fact which is proved by the impossibility of executing the drawing very swiftly. The touch is not effected by vibrations of the pencil, but by making momentary and repeated pressure with the point of the brush



upon the paper, while the stem is held fairly perpendicular to the surface. It somewhat resembles the fashion known in calligraphy as *Chōchiu ten*, or the 'worm-eaten' style.

"4. *Kiuka ten* ('rapid wave' style) This is the manner most frequently seen in the pictures of the old Chinese artists of the T'ang, Sung, and Yüen dynasties, especially Riökai (Liu Kiai), Bakashi (Ma Ho-chi), Shiübunki (Chow Wên-chi), Kotaichi (Kung Nai-hwang), &c. Amongst Japanese it was adopted by Shiütoku, Giokuraku, Utanosuké, Hokkiō Kōi, and others. It may be regarded as belonging to the more



Fig. 90. *Shin-un ten* (5)

ancient *Shin* type, and is seldom employed by recent artists. All the four styles mentioned above are modifications of the *Shin* type, the next three belong to the *Giyō*, and the three last to the *Sō*.

"*Note.*—In this style the brush is carried on rapidly for a short distance, and is then reversed just before it is taken off. This may be regarded as an amalgamation of the *Shin* with the *Sō* type.



"6. *Shōhō ten* ('straight point' style). This style is practised both in China and Japan. It is the mean of the three leading types of *Shin*, *Giyō*, and *Sō*, and therefore appears to a greater or less extent in all styles and in the works of all painters, for which reason it is unnecessary to specify names.

"*Note*.—The point of the brush should be held at right angles to the surface of the paper, and every detail of the folds and lines of drapery should be carefully drawn. Notwithstanding that this style belongs to the *Giyō* group, it can easily be



Fig. 92. *Ankwa ten* (7).

modified in the direction either of *Shin* or of *Sō*; therefore it may be regarded as the mid point of the ten types.

"7. *Ankwa ten* (*an*, dark; *kwa*, transition or gradation). This style is a combination of the 1st and 2nd, modified to the *Giyō* type. It is practised by the majority of artists.

"As previously remarked, the three last styles (5, 6, and 7) belong to the *Giyō*

type, and are very commonly used in ordinary painting, so that it is unnecessary to mention the names of any particular artists. It may be said that Kohōgen, who did not follow any particular school, extracted that which was best from all these manners, and applied it as circumstances required.

"*Note.*—The *Ankwa ten*, although partially derived from the *Ansha ten* (2), differs from it in that the middle of the line is thicker than the two extremities—hence the name of 'dark transition.'



Fig. 93. Toku-hitsu ten (8).

"8. *Toku-hitsu ten* ('blunt pencil' style). This illustrates one of the uses of the broad-pointed brush, and appears in the works of the ancient and modern artists both of China and Japan. It may be accepted as a modification of the *Suikaku ten* (1), in the direction of the *Shōhō ten* (6), softening into the *Sō* type by the use of a blunt pencil. It was employed by Sesshiū and Kano (Motonobu), and



by other artists of later times, and is a style that cannot be easily imitated by beginners.

"*Note.*—The manner of manipulation is expressed by saying that the brush runs straight from the commencement to the end of the stroke. It is not necessarily effected with a blunt pencil, but can be made with one much worn by use. The



Fig. 94 Kenro ten (9).

essential point in the style is to make the lines appear as though drawn with the bone of the brush after the removal of its skin and flesh.

"9. *Kenro ten* (*kenro*, manifestation or display). The *Kenro ten* also belongs to the *Sō* type, and is used by Japanese and Chinese artists. It is frequently met with in the pictures of Sonkuntaku (Sun Kiun-tseh), Chōshikiyō (Chang Sze-kung), and others; and Japanese drawings of the *Sō* class all belong to the same category. In all the styles before mentioned the brush is held perpendicular to the paper

surface, and used in such a way as not to manifest its full capacity of stroke; but in the *Kenro ten* the brush should be allowed free play, and thus the powers of the implement are made manifest; whence the name '*Kenro ten*'.

"*Note*.—The pencil is moved freely, as in writing the characters of the *Sō* class; it rests more heavily upon the paper than in the other styles, and not only the



Fig. 95. Nanro ten (10).

point, but any part of the brush may come in contact with the surface. The essential object is to show the swift running character of the stroke.

"10. *Nanro ten* (the touch of the 'Southern Road'). This style was followed by the Chinese painters Mokkei (Muh Ki), Giokkan (Yuh Kien), Ganki (Ngan Hwui), Sōtsu-wō (Shwai Ung), Gessan (Yueh Shan), Ensuhin (Yen Tsz'-p'ing), Kōnenki (Kao

Jan-hwui), Beigenshō (Mih Yüen-chang), and others; and in Japan by Sesshiū, Sesson, Tōgan, Unkei, Tanyu, Yasunobu, Shumé, Tōhaku, Enshō, &c.

"There are many styles in the *Sō* calligraphic type, such as those called '*hahitsu*,' '*hihaku*,' and others, but they are all modifications of these last three fashions, the 8th, 9th, and 10th. All pictures sketched with flat pencils or straw brushes belong to this group. We may compare the *Shin* type with sitting, the *Giyō* with walking, and the *Sō* with running.

"*Note.*—In the *Sō* class it is essential to attend to the varying depth and thinness of the ink as produced by manipulation, which is a prime factor in the effect of the drawing."

Much of the foregoing is very obscurely expressed in the original, and would be unintelligible were it not for the graphic sketches of the artist. The illustrations show that the only pure outline in all the ten styles is that of the *Suikaku* (1st), the others being characterized by various manipulative affectations which are evidently based upon the manner of drawing the component strokes of the numerous modifications of the written characters; and it also appears that the rules apply less to the delineation of the figure than to that of the garments; in fact, most of the styles are obviously inapplicable to the undraped figure.

The four *Shin* styles (1, 2, 3, and 4) are all very carefully drawn with the point of the brush, while the handle is held at right angles to the paper. In the 2nd, the line loses the natural flowing character of the 1st or basis style, and is represented by a series of strokes broad at the commencement, narrow at the end, and joined to each other abruptly in such a manner as to give the effect of a decisive but angular and arbitrary touch. In the 3rd, a new vagary is introduced by a manipulation which leaves one side of the stroke jagged while the other is entire. The outline is, however, more flowing than in 2. In 4 appears a further eccentricity, the lines being made up of a number of short curves, the union of which results in a series of sharp projections. It is this drawing which has been reproduced in two foreign books as a combination of the characters of the *Hiragana* Syllabary, No. 8 appearing as the associated representative of the *Katakana*.

In 5, 6, and 7, the three varieties of the *Giyō* type, the drawing is less laboured, but is still executed with the pencil point as in 1, 2, and 3. No. 5 is a pious artifice to suggest heavenly cloud forms in the portraiture of divine beings. No. 6 approaches to the simplicity of No. 1, but is complicated by a little angularity and a certain amount of arbitrary variation in the breadth of the different portions of the stroke; and No. 7 is composed of graceful flourishes that bear no small resemblance to the fanciful European penmanship of the last century.

The rapid style corresponding to the *Sō* calligraphic type, exemplified in 8, 9, and 10, may be divided into two classes: the *angular*, seen in 8, in which the whole drawing appears to be constituted by coarse zigzags of the most uncompromising

stiffness; and the *flowing*, shown in two different phases in 9 and 10, in both of which certain parts of the design, usually portions of the lower borders of garments, are represented by lines of enormous breadth. In all three, but especially in the two last, a liberal use has been made of the body of the brush.

It must be recollected that these fashions of touch, which were supposed to exhaust the orthodox manner of wielding the brush in sketching the draped figure, were recorded nearly a hundred and fifty years ago, and that the rules here laid down have not been strictly observed by the artists of the last century.

No attempt has yet been made to subject the drawing of landscape, birds, trees, flowers, &c., to a correspondingly minute analysis, and in these cases, even the three main distinctions of *Shin*, *Giyō*, and *Sō* can seldom be established as satisfactorily as in figure drawing.



Fig. 96. Calligraphic figure. From an old engraving (c. 1720).  
All the lines of the drapery are comprised in the characters written above the figure.





## CHAPTER II.



THE following passage occurs in the *E-hon Yamato hiji*, a well-known book issued by the 'Ukiyo-yé' artist Nishigawa Sukénobu, near the middle of the last century:—"It is necessary to understand the distribution of light and shade in vegetation and figures. Thus, in painting the leaves of plants or grasses, the outer surface must show the sunlight, while the under or darker parts are in shadow. Trees and rocks must be treated upon similar principles, and in figures the folds of the dress must present lighter and darker parts. All this should be minutely studied." This appears sufficiently explicit to persuade us that the laws of **Chiaroscuro** were perfectly appreciated; but such expressions in Japanese writings are as symbolical as are many of the elements of a Japanese drawing. The author of the book does not refer to the real lights and shadows of nature, which are conspicuous by their absence in his own illustrations, but to ideal substitutes fabricated by the Chinese artists of past ages. The true Japanese picture, a term that excludes the modern hybrid productions often accepted in Europe as types of Japanese art, never shows a high light or a reflected light, and most commonly offers nothing at all that is representative of chiaroscuro; but in certain of the schools various false or theoretical shadows are introduced to give effects of relief or solidity. For example a Shijō artist, in painting a rounded object, such as a grape, fills his brush with water, immerses its point in ink, and then by a happy turn of the hand shapes in a moment the dark contour gradually softening into an almost colourless centre, and so conveys an impression of solidity while evading all consideration of reflections from adjacent

objects. By similar tricks of the pencil are expressed the cylindrical form of a bamboo stem, and the curves of a leaf. Again, an artist of the Chinese school may throw the features of his portrait into relief by increasing the depth of the colour below the eyelid and naso-labial line, or may accentuate folds of drapery by a kind of shadow beneath the plication; but in no case is there any evidence of a direct study of the natural appearances.

Even this apology for chiaroscuro is commonly absent. A black garment may be painted absolutely black, except where the folds are defined in white or by a line bordered on either side with a narrow streak of untouched paper or silk; a black man or any other sable object, as in figs. 97 and 42, being treated with a similar



Fig. 97. Negroes. From the *Hokusai Manga*.

impartiality of tint, is only saved from a reduction to silhouette by omitting the colouring around any part which it is desirable to detach from the surface. Conversely, when a white object is depicted, the traditional tabooing of shadow makes the artist try to strengthen the effect by surrounding the figure, or whatever it be, with a halo of darkness, into which, however, it seems only to recede in still more ghostly insubstantiality. Lastly, as the schools ignore high lights as well as shadows, it is impossible to convey the impression of a shining surface, and hence, while we admire in a Japanese picture the life-like fluttering of the sparrow or the majestic swoop of the crane, the eye of the bird, dull and expressionless for want of a touch of light, is strangely incongruous with the powerful vitality infused into the drawing of its head and limbs.

Some of the drawings of the Naturalistic school offer many of the appearances of a just distribution of light and shade, as in the pictures of Sosen (plates 31 and 68) and Ōkio (plates 29 and 30); but projected shadows are always absent, and it

would seem that the chiaroscuro in evidence has been introduced by the painter almost unconsciously in his endeavours to realize the character of surface presented to his eye.

The **Colouring** is one of the most attractive features of Japanese art. Our appreciation of colour is perhaps more sensual and less intelligent than that of form, and a departure from truth in the tints of a pictured object does not necessarily offend the eye so long as harmony is respected; and as the Japanese painter is a master of harmony, we are disposed to overlook most of his liberties with nature. His delicacy of perception in the use of gradations and contrasts is often marvellous, and more than one of our painters, of European fame, will ungrudgingly confess their obligation to the pictures and colour-prints of old Japan for many a welcome suggestion. Nor is it only in the quiet, mellowed tones of the *Nishiki-yé* of the Toriis and Katsugawas that the faculty is shown, for some of the later followers of the same school, as well as the more ancient and orthodox masters of the Tosa Academy, while startling us by the reckless daring with which they have struck the highest notes in the chromatic scale, making the sheet vivid with energetic pigments, sometimes arranged in direct opposition to the theories of European art, are rarely guilty of any touch of harshness or discord that can bear witness to a fault of judgment. They had studied the capabilities of their resources too deeply to misapply them.

Curiously enough, the same men, gifted as they seemed to be with an unerring instinct of beauty in the use of colour, often fell into strange blunders when materials of a different kind from those to which they had been accustomed were placed in their hands. In recent years the intercourse with Europe has led to an importation of large quantities of indifferent pigments, which being cheaper and more showy than those formerly used in Japan, have been adopted by many of the popular artists, but with the most unhappy results. It is not uncommon to meet with modern pictures that retain much of the old skill of drawing, damned by an ill-advised touch of a crude crimson, green, or blue of Western origin; while the chromoxylographers, who have adopted the most violent of the new colours, fill the shops of the fan dealers and broad-sheet sellers with obtrusively offensive prints that well might raise the spirit of old Katsugawa Shunshō in protest from its resting-place.

The style of colouring varied considerably in the pictures of the different schools, ranging from the thin washes most in favour with the early Chinese and Kano artists to the striking contrasts that marked some of the works of the Tosas, but rarely either overshot the mark of brilliancy to fall into garishness, or permitted its quiet cheerfulness to sink into the murky tones which for some Western critics represent the sublime essence of all that is æsthetic in art.

Great power is also shown in the imitative use of colour, up to a certain point; but the subtle gradations of tint which the painter so well knows how to produce,



do not entirely compensate for the absence of true chiaroscuro, and hence a certain effect of flatness is often noticeable even in the works of the best artists. Again, while in some cases the general tone of an object may have been reproduced with remarkable accuracy, in others the artist unhesitatingly makes use of arbitrary colours to represent those of nature. The orthodox colour for the sun is vermilion; the pale sea-green or yellowish mats that constitute the floor-covering of a Japanese house appear in the Tosa picture in the brightest verdigris; and the pellucid stream or lake may be caricatured as a dull blue surface, scored with wavy lines of white or black. Every collection will afford many other examples in which the artist, more obedient to tradition than to conscience, has employed symbolical colours that he knew to be more or less in contradiction to the truth.

The acquaintance of the Japanese with the processes of "glazing," "scumbling," and *impasto*, and their practice of softening and modifying their tints by painting at the back of a semitransparent silk, have been mentioned in Section 3. The use of gold in association with colour may be reverted to, as a feature that distinguishes the art of Japan from that of modern Europe, but allies it to the work of the early missal illuminators and old Italian masters. The general effect of some of our mediæval illuminations, indeed, is strongly recalled by certain parts of the Buddhist and Tosa pictures, while the tone of colouring adopted by the earlier masters of religious art in Japan is no less suggestive of the style of their Italian contemporaries.

Pictures are classified according to their mode of colouring as follows:—

1. *Sumi-yé*, or simple ink drawings without colouring.
2. *Sai-shiki*, or coloured paintings.
  - (a) *Goku-zaishiki*. Highly coloured with many pigments, as in certain pictures of the Buddhist, Tosa, Chinese, and Kano schools.
  - (b) *Usu-zaishiki*. Thinly coloured, as in the early Chinese, Sesshiû, and Kano paintings.
  - (c) *Chû-zaishiki*. Intermediate between *a* and *b*. This class is exemplified in most of the pictures of the Shijō school, and in many of the Kano paintings of the middle period.

Pictures painted entirely in gold, or in a single colour, as red, may be mentioned as unclassified varieties.

In **Composition** the artist is more indebted to an innate judgment than to fixed rules. There are no written laws for his guidance; yet the almost invariably effective disposition of the parts of his design, whether it be a simple sketch of a flower or a complex scene of history, appears to have been dictated by a natural instinct of fitness and sense of the picturesque. The subject may be nothing more ambitious than a spray of plum blossoms or bamboo, which appears to be thrown across the sheet at random, with an utter contempt for symmetry: there is no sign of



premeditation in the arrangement, and the parts of the tree are wholly free from distortion; but although the art is concealed, its existence and cunning will be realized when we try to conceive an alteration of the artist's scheme, and still more when we compare his work with such imitations as those that England is now producing—then the rapidly conceived sketch of the Japanese will be recognized as a picture, complete in itself.

The same skill is displayed in more complex works. The grouping and distribution of the principal figures, and the introduction of accessories, all combine to express the painter's meaning with propriety and effect. The eye will at once perceive the leading elements in the scene, and estimate with tolerable accuracy their relation to the rest; and at the same time a perfect equilibrium is preserved both in colour and in form. The intelligence of the artist is manifested as well in the choice as in the disposition of his items, and whether he represent a view of courtly ceremony, bloodthirsty combat, noisy jollity, or of ghostly horrors, the various parts are related to each other and to the general plan of the composition with a propriety that offers one of the best proofs of the pictorial capacity of the race. These various forms of excellence are exemplified by the flower sketches in Mr. Frank Dillon's reproductions of Japanese drawings; by the little group of tortoises in plate 60; by the arrangement of figures in plate 13; and, in greater or less degree, by every illustration offered in these volumes.

The peculiar responsibility assumed by the Japanese painter in the composition of his ideal Chinese landscapes will be alluded to hereafter.





Fig. 98. Dutch Perspective. From the *Hokusai Mangwa*.

### CHAPTER III.



THE question of Japanese perspective has been frequently discussed, but while some writers maintain that perspective, as understood in Europe, forms no part of Japanese art, there are others who confidently assert to the contrary. The disagreement, however, rests upon differences in the interpretation of the term "Japanese art." If the work of some half-score of the artisan artists of the last hundred years, who have imbibed from Dutch sources a few ill-comprehended rudiments of the science in association with a smattering of other branches of European knowledge, be considered representative of the national art practice, then there will be no difficulty in producing hundreds of examples in favour of the latter view. It is, however, certain that not one of the orthodox schools recognized by the native connoisseur has departed from the old Chinese practice, in which the laws of linear perspective were entirely ignored.

The early artist would undoubtedly have been glad to dispense with perspective altogether, in order to escape the perplexing task of reconciling the differences between his visual impressions of size and shape and his consciousness of the reality. He was, however, forced to admit the fundamental principle that remote objects appear relatively smaller than those which are nearer; but he refused to apply it any further than was necessary to enable him to make a picture. He would draw a distant mountain smaller than a foreground cottage, and was even taught to adopt a rough kind of ratio for adjusting the proportionate size of an object according to its distance from the spectator, and thus secured a certain degree of approximation to the true

appearances without the guidance of scientific rules. Having conceded so much to optical laws, it would seem to require little inductive power to bring the painter a stage further, to comprehend that the same rule of apparent diminution of the various objects in his picture, in proportion to their distance, should apply to the different parts of an individual element. But like a child in his first attempt to draw a house, he will not see the impropriety of representing as parallel in his sketch the lines which he knows to be parallel in nature, and while his perspective is approximately "linear" for a landscape distance as a whole, it is always isometrical for the parts of a single object.

For the European the effects of the system are sometimes curiously illusive. The parallel lines of a surface receding from the spectator are maintained parallel in the



Fig. 99. Roofless Interior. From a drawing in the style of the Yamato School, by Nishigawa Sukénobu, engraved in the *Ê-hon Yamato hiji* (1742).

drawing; but to the Western eye they appear to diverge as they recede, or, in other words, to converge towards the point of station, and it is only by admeasurement that the error of interpretation is corrected. A tessellated floor looks like a vertical wall, to which the feet of the figures in the picture seem to adhere by some unknown laws of gravitation; and a room interior never displays more than two walls and a floor, a third side and the ceiling being excluded by the method of representation. The limitation of pictorial space associated with the last peculiarity was often found so inconvenient in practice, that an artist Asmodeus, of the earliest days of the Yamato school, hit upon the plan of removing the roof of any building of which he wished to show the interior, and by this means was enabled not only to expose the whole ground-plan, but to throw in, if desirable, a view of the outside premises, and even of the landscape beyond. But this ingenious device only emphasized the need of scientific training. (See plate 13 and fig. 99.)



With the intention of increasing the range of view, some of the older painters were in the habit of raising the horizontal line nearly to the top of the picture, as though the scene were regarded from an immense height, but at the same time they would frequently contradict the fiction of a bird's-eye view in the drawing of the foreground objects: the practice, however, was not general, as many drawings by the ancient Chinese and Japanese masters offer no special peculiarities with respect to point of sight. The modern painters of the Shijō and Popular schools usually keep the horizontal line down to a moderate elevation; and hence, although they adhere to the old laws in other respects, their errors are not often sufficiently prominent to spoil our enjoyment of the charming glimpses of Japanese scenery in the compositions of the followers of Maruyama Ōkio and in the illustrations of the native guide-books.

It has been mentioned that a few artists of the Popular school have derived



Fig. 100. Chinese Temple Interior. Perspective drawing by Hokusai, engraved in the *Suiko gwa den* (1810).

some imperfect ideas of linear perspective from foreign sources. The first of these was Shiba Gōkan, a draughtsman of the last century, who, having acquired a few rudiments of European art under the instruction of a Dutch resident in Nagasaki, introduced his slender science to his countrymen in the illustrations of a book of travels, entitled *Gwa-to Sai-yu den* (1794), and in other ways. The scene painters for the theatre quickly perceived the advantages of perspective, and at once employed the little they were able to acquire. Subsequently Katsushika Hokusai, in one or two of his drawings for Bakin's novels (see fig. 100), and in a few other volumes, showed that he knew at least as much of perspective as his predecessors; but he has utilized it only when he could not produce the required effect in any other way. Haségawa Settan, the artist of the *Yedo Meisho dzu-yé* and *Tōto Saijiki*, has in the



latter work also brought into service a partial acquaintance with the science, in order to show the interior of a tea-house, but has intermixed the new and old theories in a very curious manner in the same plate, while adhering to the Chinese practice in nearly the whole of his remaining illustrations. Many other well-known books contain occasional examples of perspective, but the artists always showed their preference for the older style. In fig. 105, from the *Itsukushima-dzu-yé*, it will be noticed that the designer has chosen to represent a street as it would be seen by looking over the tops of the houses, and abandons foreign teaching altogether; although in fig. 101 he has attempted, but unsuccessfully, to find a vanishing-point for an interior.

A more consistent convert to the practice of linear perspective was Hiroshigé, one of the best of the modern designers for colour prints, whose principal works appeared between 1830 and 1850. He had evidently taken some pains to study European drawings, and rarely omitted to display his knowledge in his landscape

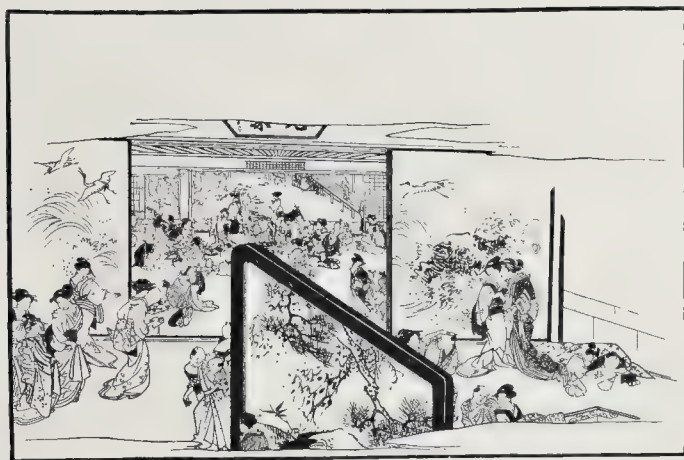


Fig. 101. Perspective drawing engraved in the *Itsukushima-dzu-yé* (1836).

designs; but he had failed to penetrate the real mysteries, and when he attempted to solve any difficult problem in the application of the theory, he fell into misfortune, as in a clever painting in the British Museum collection, where he has endeavoured to represent a verandah in perspective, and has carefully drawn the lines of roof, floor, and balustrades converging towards a vanishing-point in the sky, far above the horizon. It requires little knowledge of the subject to detect the errors in fig. 101, and even in fig. 98, which appears to be a careless imitation of a foreign picture, and indeed in every instance where a really intelligent grasp of the subject has been called for. Hokusai, in one of his illustrations to the "Twenty-four Paragons of Filial Piety," gives us a picture with two distinct points of sight; and in the more recent

case of an unintentionally comic book, the *Yokohama Kaiko kemmon shi* (1862), descriptive of the foreign settlement at Yokohama, the artist's convulsive efforts to secure the advantages of the practice of perspective without having taken the trouble to study its theory, have produced such curious results that it is, at first sight, almost doubtful whether he has not been amusing himself at our expense and that of our science. We hardly know, in fact, whether we ought to laugh at him, or with him at ourselves.

The *Dōban Sai-gwa Chō*, a little album of copper-plates by Okada Shuntōsai, published about 1857, gives a better idea of the "Ran-gwa," or Dutch style, than any other work of earlier or later date, and presents not only a little passable perspective, but even some attempts at chiaroscuro. It must be recollected, however, that the Japanese regard this as purely European art. Another well-known volume of copper-plates of about the same period, entitled *Tōkaidō go-jū-san Éki*, or "The Fifty-three Stations of the Tōkaidō," belongs to the same category; and a few other similar examples might be quoted.

It is certain that no painter of any acknowledged Japanese School, including that of the Shijō Naturalists, has accepted our laws of perspective, while even the more eclectic artisan artists, who were ready to learn from any source, have not often departed from the teachings of their old masters. The imperfect efforts made by a few of the number merely serve as exceptions to prove the rule—that the science of perspective no more enters into the constitution of Japanese art than that of chiaroscuro or anatomy.

In compensation for the absence of linear perspective the artist makes use of an exaggerated aerial perspective, and often aids his interpretation of distance by the introduction of fictitious cloud-forms. His expedients have a certain basis of observation, for the hazy atmosphere and vaporous strata of the hot, moist seasons in tropical and semi-tropical climates are strongly recalled in some of the pictures of the Kano and Chinese schools; but unfortunately the proprieties of hour and season are not always respected, and it is sometimes obvious that the artist, in securing the effect he requires, cares little whether it be obtained truthfully or otherwise.







**PLATE 51.**

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A SPRING MORNING ON THE RIVER YODO.

BRITISH MUSEUM COLLECTION (No. 2726).

From a painting on silk by SHIWOGAWA BUNRIN. Ganku School (c. 1870). Size of original, 45 × 20½ inches.

WILHELM GREVE, Berlin, Chromolith.







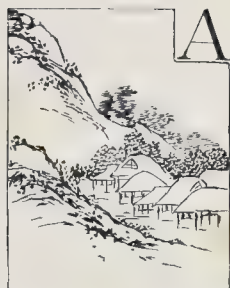
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Fig. 102. Chinese Landscape. Moonlight. From a painting by Hara Zaishō. Shijō School (c. 1840).

#### CHAPTER IV.



A SOMEWHAT broad distinction must be made between the principles of design followed by the Japanese artist in landscape pictures, and in representations of animal life.

It is necessary to recognize two classes of Japanese landscape drawings: those which represent ideal Chinese scenery, and those depicting actual views in Japan. The masters who preceded the Jōsetsu school, from Kanaoka downward, are said to have drawn scenery from nature in various parts of the country; but we have few good examples of their power in this direction. The Tosa artists,

who are the lineal successors of the founders of the Native or "Yamato" school, seldom painted landscape except as an accessory to incidents of history or court life; and the glimpses thus introduced were almost as conventional as the artificial Chinese views of Shiūbun and the Kanos, and were far less bold and effective.

The Shijō artist, when copying from nature, accepted the arrangement of the elements of the scene very much as he found it, merely omitting details unessential to his end, but adding little or nothing from his own invention. On the other hand, the typical "Chinese landscape" of the older schools was a compilation of imaginary rocks, mountains, fields, rivers, bridges, buildings, and figures, borrowed from the pictures of the old masters of the Middle Kingdom and disposed in accordance with

the ideal of the artist. At a later period, with a view to facilitate the labours of the student, there were fabricated innumerable copies from Chinese drawings in the form of sketches and engravings, and books of instruction were imported from China to aid in the work:<sup>1</sup> all the elements of the landscape being thus presented in a classified form, the learner, after persevering for a few years in repeating the designs, might consider himself equal to the task of making an "original" picture. The genius of the older painters, however, often enabled them to succeed so well in the curious exercises of artistic ingenuity required for the evolution of a Chinese scene, that the artificiality of the process could not destroy the bold picturesque effect of the result. It has been said that Moore, before composing *Lalla Rookh*, had so imbued himself with the spirit of the localities of his story by literary study, that nothing in the



Fig. 103. Chinese Landscape. From a drawing by Rôren, engraved in the *Gwa-to sui fuyo* (1809).

internal evidence of his work betrayed that the poet had not transcribed his scenes directly from nature. Whether this be true or not, it conveys in parallel the impression created by many of the Chinese landscapes of Motonobu and Tanyu (as in plates 50 and 23), who had never left their native country, and indeed had passed their lives in the midst of a scenery that differed widely in character from that which appears in their most famous pictures. The same artists, however, have so well proved their

<sup>1</sup> Amongst the Chinese books imported or reprinted in facsimile for the use of Japanese art students may be named the *Dau-ye' So-i* (1590), the *Kaishi-yeu gwa den* (1679), the *Meiko Sempu* and five companion volumes (1711), and the *Jiu-chiku-sai gwa-fu* (1817). With similar objects were issued by native artists, the *Gentai gwa-fu* (1810), by Uchida Gentai; the *Kan-gwa shitori geiko* (1807), by Kanzan; the *Toshi Chôko gwa-den* (1803); the *Kan-gwa Shi-nan* (1779), by Kanyôsai; another series by Bumpô (1810); the *Chikutô gwa-kô* (1812), by Nakabayashi Chikutô; and a host of recent imitations. The dates appended to the titles of the Chinese reprints are those of the original works.



ability to do justice to the landscape beauties of Japan when choice or necessity turned their efforts in the right channel, that the habitual misdirection of their power is so much the more a subject for regret.

The influence of a Chinese ideal is sometimes visible even in drawings of Japanese scenery. The artist, indisposed to trust his own eyes, considered that every rock or tree must be translated into Chinese before it could make its appearance in his picture; while the differences between Chinese teaching and the visible evidences of perspective were too complex to encourage him in attempting a scientific analysis of his impressions. The force of habit, too, is said to have been occasionally so strong amongst the adherents of the Chinese school, that one of them, when called upon to paint a view in Kioto, inadvertently peopled the streets of the Japanese capital with Chinese figures and accessories.

The more naturalistic artists of the last hundred years have done much towards the creation of a new style in landscape painting. They are still influenced to some extent by the example of their predecessors, and even yet hold aloof from the complications of perspective and chiaroscuro; but their brushes, inspired by the scenery they love and with which they are perfectly familiarized, give to the *tout ensemble* of their work a veracity and sympathy that could scarcely exist in the most scientific rendering of the subject by a foreign hand, while at the same time the innate and delicate sense of beauty, and the unvarying precision of touch inherited from the old Kanos and Tosas, add graces of execution that might go far to propitiate the most uncompromising anti-impressionist. The combination of simplicity and truth in the landscape sketches of Hokusai, and in the drawings from nature by modern painters, reproduced in plates 51, 54, and 55, and figs. 33 and 104, will be recognized by every one who has visited the scenes depicted, and will be appreciated by all lovers of art.

An analysis of the elements of the Japanese picture will show many peculiarities of interpretation in the rendering of natural objects, and to the consideration of the chief of these are devoted the following chapters.



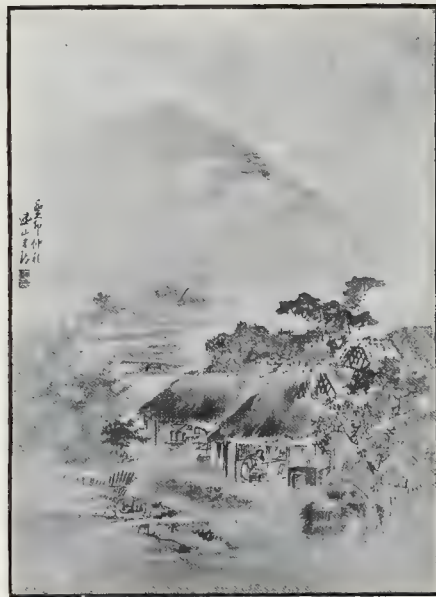


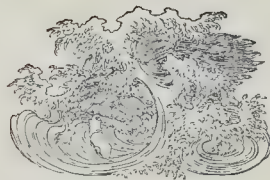
Fig. 104. From a picture by Renzan Gantoku, in the Dillon Collection. Ganku School (c. 1850).

## CHAPTER V.



A STUDY of the heavens, as understood by Turner, never appears to have entered the mind of an Oriental artist. The Japanese painter, who commonly depicts or ignores the natural properties and characters of objects as he regards their introduction necessary or superfluous to the aim of his picture, does not seem to have regarded the subject as one that demands much thought or observation. His treatment of cloud-forms is both conventional in style and deficient in variety. The modern naturalistic artists have indeed caught some breath of inspiration, and occasionally give us sketches which, even in the wood-cutter's translation, show that the poetry of the clouds has not been altogether lost to them; but the old masters were too fully occupied with their Chinese ideals to do justice to their immediate surroundings. The cloud for them was a useful symbol, as an aerial chariot for a Buddhist divinity or Taoist *rishi*, or an accessory to the threatening figure of the storm dragon, and in its





**PLATE 52.**

"THE WIND THAT SWAYS THE WILLOW BRANCHES."

BRITISH MUSEUM COLLECTION (No. 2315).

From a painting on silk by TOGAKUSEI SHIKIŌ. C. 1830. Size of original,  $45\frac{3}{4} \times 27\frac{1}{2}$  inches.

THE inscription upon the picture is rendered in the title, but the details of the design appear to indicate a coming storm.









decorative applications formed a convenient surface for gold and colours; but it rarely tempted them to a careful study of nature.

In the screen and panel paintings of the Tosa and Kano schools, cloud-forms were employed as decorative spaces for gold or colour, and served this purpose so admirably that it would be beside the mark to discuss the question of propriety of time, place, or shape; but it is somewhat curious that the Ukiyo-yé guide-book artists, in their transcripts of native scenery, made use of the same forms and arrangement with a wholly different object (see fig. 105); for the capricious outlines of cumulus and stratus that wandered hither and thither across their pages, now in the sky, now in the street, could have no decorative intention, but they saved the draughtsman an infinity of trouble by obliterating details he did not



Fig. 105. Street Scene. From the *Itukushima dau-yé*. Showing use of arbitrary clouds, and a mode of compensating for the want of linear perspective.

care to represent. The same practice was in vogue with the book illustrators of the *Monogatari* in the early part of the seventeenth century (see fig. 62); and in their case appears to have been adopted in direct imitation of the old masters of the Yamato school, with whom it probably originated.

Although the storm cloud of the semi-tropical skies of Japan, so characteristic in its sombre grandeur, is rarely, if ever, attempted by the artist as a study of nature, the downpour of the storm is often vividly depicted, and nothing is omitted that can help to tell the story—the dismal blending of earth and sky, the sloping sheets of rain through which appear the ghostly outlines of the landscape, fainter and fainter as they melt in the distance, the quivering leaves, the yielding reeds and grasses, all are there to demonstrate the power of observation that is so often permitted to lie dormant. Fig. 106 will convey some idea of the Shijō artist's capacity to treat

the subject, and many of the book illustrations of Hokusai and his pupils offer wonderful suggestions of rain effects. The Japanese is also unsurpassable in his power



Fig. 106. Rain Scene, from a painting by Riōkō. Shijō School (c. 1840).

of expressing the filmy mists and strata that hover low above the plain when evening



Fig. 107. Winter Scene. From the *Hokusai Manga*.

is about to throw its veil over the scene, and often utilizes his skill to compensate for his defects of perspective in rendering landscape distances.



In sketches of winter scenery the painter often secures an impressionistic effect of the most perfect kind with a minimum of manual labour, by leaving the white surface of his paper or silk to represent the snowy covering of the mountains and valleys, and, by means of a few broad washes of dilute ink, clothing the sky and the landscape with the cheerless, grey, freezing atmosphere of a sunless winter day. Fairly typical examples of the snow scene are offered in plate 54 and in fig. 107.

The light of the Japanese picture is always independent of the apparent source of illumination, and neither by shadows nor by any other indication can we calculate the nature or position of the presiding luminary. The heavenly bodies give no light and cast no shadows; the vermilion disc that represents the sun is a mere decorative symbol; and the moon has no other function than to serve as a sign of night, for which purpose, however, it is essential, as the nocturne of the Japanese—except in modern book illustrations—resembles the day picture so closely, that the intention of



Fig. 108. Moonlight Scene. Shijō School (c. 1840).

the painter can only be announced by labelling the sky with the satellite. The popular draughtsman, on the other hand, while ignoring projected shadows, occasionally offered very forcible suggestions of the night sky, and increased the effect by a clever use of silhouette. Good examples of this will be found in fig. 56 and plate 56, and the same idea has been put into force in the much earlier drawing of crows, by Kōrin, in plate 27.

The landscape engraved in fig. 108 is a poetical and at the same time, an almost realistic sketch of a moonlight scene; but the artist of a Shijō picture in the British Museum collection has made a greater stride in the direction of truth by drawing the reflection of the rising moon upon a lake in the form of a band of light stretching towards the spectator, instead of merely figuring a duplicate image upon the surface of the water, in the manner of his forefathers. Plate 55 and fig. 102

represent other styles of treating the subject. It may be remarked that artificial light is symbolized as unscrupulously as that of day and night. We should be unable to conceive that the marriage scene in fig. 109 is illuminated by lamp and candle, were it not that the blackness of the sky, of which the artist has purposely afforded us a glimpse, tells that the ceremonial is nocturnal.

Water in some form is rarely absent from the landscape picture;<sup>1</sup> but its protean aspects have offered difficulties too great for the resources of an art like that of China and Japan, and the painter has been forced to symbolize where he is unable to imitate. The pictured river, bay, or pool is deprived of almost every property that lends variety and beauty to the original. Its surface ceases to reflect, unless the exigencies of poetry demand an exception in favour of the moon; its transparency disappears when



Fig. 109. Japanese Wedding. Night Scene. From a drawing by Utagawa Toyokuni (the first), engraved in the *Shichifuku Monogatari* (1809).

not required for a like utilitarian purpose, to show the head of a diving duck, or the passage of a carp amongst the river weeds; and it has no power to refract the beams of light allowed to pierce its depths. It is ordinarily degraded to a flat expanse of blue, traversed by sinuous or festooned lines of black or white, and in some pictures of the Tosa school may even be caricatured in a dull opacity of cobalt, in which reeds, boats, and other objects seem fixed as firmly as in well-set gypsum. The more ambitious phases of the subject were not likely to be more truthfully rendered. The representation of the waves of the sea dashing against the rocks, as in fig. 110, a favourite theme with the older masters, was seldom more than a series of flourishes

<sup>1</sup> The Japanese word used as an equivalent for landscape drawings is *san-sui*, literally mountains and water. The term has become generic, and may be used for pictures of scenery in which neither mountain nor water appears.





PLATE 53.

WATERFALL.

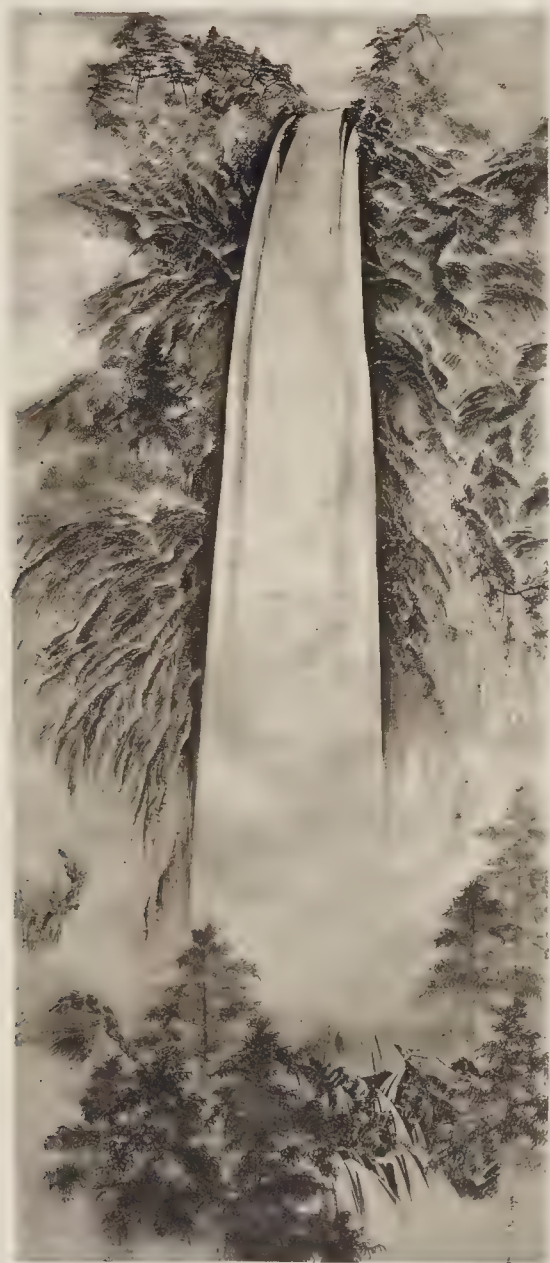
BRITISH MUSEUM COLLECTION (No. 2293).

From a painting on silk by ISHIBASHI RICHŌ. Shijō School. Nineteenth century.

Size of original,  $47\frac{3}{4} \times 20$  inches.

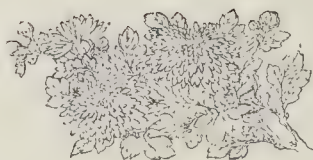












**PLATE 54.**

**SNOW SCENE. THE TEMPLE OF KIYOMIDZU.**

BRITISH MUSEUM COLLECTION (No. 2717).

From a painting on silk by CHIKUDŌ GANKI. Ganku School. Nineteenth century. Size of original,  $43\frac{1}{2} \times 15\frac{5}{8}$  inches.

THE Temple of Kiyomidzu, one of the most ancient edifices in Kioto, is said to have been originally built in 798 A.D. by the novice Enchin, with materials derived from the house of the warrior Tamuramaro (d. 811 A.D.). A portion of the present erection dates only from the Ashikaga dynasty (1338—1597).

Standing upon a hill, and raised to a great height above the ground upon a massive framework of pillars, it is the most conspicuous and picturesque object of the outskirts of the city. The view of Kioto from the temple is very extensive and beautiful. For a detailed description of the building and its contents, see Satow and Hawes' "Handbook for Japan," p. 369.













PLATE 55.

MOONLIGHT VIEW OF LAKE BIWA.

BRITISH MUSEUM COLLECTION (No. 2728).

From a framed picture in silk, painted in monochrome, by SHIWOGAWA BUNRIN (died c. 1878). Size of original, 14 $\frac{5}{8}$  x 40 in. Ganku School.

LAKE BIWA, in the province of Ōmi, is the largest lake in Japan. According to Dr. Rein, it is nearly equal in size to the Lake of Geneva. It lies about 1000 metres above the level of the sea, and its greatest depth is said to be nearly 100 metres. The legend says that it appeared in a single night, coincidently with the upheaval of Mount Fuji, on the borders of the provinces of Kuruga and Kai; and it was believed that the excavation of the depths now filled by the waters of the lake, provided the material for the construction of the Peerless Mountain.













PLATE 56.

DAY AND NIGHT SCENES IN YÉDO.

From a woodcut after KEISAI YEISEN, engraved in the *Keisai Ukiyo gwa-fu*. Popular School. C. 1836.









suggestive of the hand of the writing-master rather than of the painter; and even the later artists, influenced though they were by the naturalistic theory of the Shijō school, failed to make a great advance. Hokusai, indeed, has attempted an honest realization in his drawing of the advancing and receding waves in vol. ii. of the *Mangwa*, and has given many evidences of similar originality of observation in other albums; and Richō, a Shijō contemporary, has displayed no little power in depicting the magnificent sweep of the descending mass of water and the misty veil of spray raised by the concussion of its fall, in the sketch of the cataract in plate 53; but it is manifest that in the treatment of water in general, the teachings of Japanese art are too narrow to allow results at all commensurate with the power of the artists.



Fig. 210.



Fig 111. From the *Bokuchiku Hatsune*.

## CHAPTER VI.



THE trees and flowers which appear in Japanese drawings have already been familiarized to Europeans by modern reproductions and imitations. The trees most frequently represented are the bamboo, pine, plum, cherry, maple, camellia, and wistaria. Of these the first three appear individually or in combination as emblems of longevity; the plum, cherry, camellia, and wistaria are drawn only in the state of bud or blossom, and the maple is almost invariably portrayed in the bright red of its spring and autumn foliage. Many other trees are introduced in landscapes, but seldom form the principal motive of a picture.

The favourite flowering plants are the peony, the chrysanthemum, the lespedeza, the lotus, the convolvulus, and the orchid; but the artist has laid under contribution the whole flora of his country.

As a rule the representation is distinguished rather by graceful composition and harmonious colouring than by botanical accuracy, and suffers considerably from the



absence of chiaroscuro; but the quality of truth may also be preserved when required for scientific purposes, as in the drawings in the Dillon collection before referred to, of which fig. 113 is an example.

The bamboo stands foremost amongst the art trees both in China and Japan, and is nearly always drawn in silhouette.<sup>1</sup> The painter is here upon familiar ground, and is able to preserve the form of stem, leaves, and branches, to define the varieties, and to show the changes under influences of season and weather, with an appreciation of form and a correctness of observation that would effect marvels if carried into wider fields.



Fig. 112. Instruction in Bamboo Painting. From the *Bokuchiku Hatsumō*.

The admirer of the bamboo will have no difficulty in making a collection of drawings in Japan, and may obtain many books devoted to the same subject. The work called *Bokuchiku Hatsumō*, originally published in 1831, is especially to be recommended as an example of the manifold effects the artist can obtain by the simplest means. As a book of instruction, for which it was intended, it is perfect. It will be seen how carefully the teacher conducts his pupil from root to leaf, pointing out the sharply defined joints that subdivide the strong elastic stem and

<sup>1</sup> In the *Jiki Shi-hō*, the origin of the silhouette picture is attributed to a Chinese lady of remote times, who traced with ink the shadow of a bamboo cast by the moon upon the translucent paper slide which separated her chamber from the garden.

straight but flexible branches, marking in skeleton outline the characters of ramification, dwelling tenderly upon the delicately curved margin of the lanceolate leaf, and analyzing into simplicity the apparently complicated overlapping of the foliaceous groups (see fig. 112). As the work advances, the pupil learns to show the pliant stem and branches swaying gently in the breeze under the burden of its summer foliage, bowing low beneath superincumbent masses of snow, or yielding before the tempest, clinging to its fellows as if in terror of the force that threatens to uprend its tangled roots; and every succeeding lesson presents some new phase of beauty to reveal the originality of genius even in the most hackneyed of all the art themes of the Far East.

The chief rival of the bamboo is the cherry-tree. The cherry in its greatest pride of blossom can be seen only in Japan, as in the famous plantations of Yoshino, the fairy-land avenue of Mukojima, or the groves of Uyéno; but all that art can realize of its beauty is to be found in the sketches of the Shijō painters. Plate 58, from the British Museum collection, well exemplifies the feeling with which the painter can make his study of the rounded stem and straight tapering branches, the shining bark mapped into unequal ring-like segments by rough horizontal fissures, the delicate texture and translucency of the white or pinkish petals, the warm reddish-green of the young leaves, and the graceful curve of the flower-stalk inclining under the weight of blossom. It appears strange, in sight of such an achievement, that some of the later Kano and Tosa painters should have preferred an idealism that magnified the blossoms tenfold, disposed them with heraldic symmetry all upon the same plane, turned their faces all in the same direction, and conventionalized the most lovely of the flowering trees into a mere decorative arabesque.

The plum blossom, which opens in early spring while the snow is yet upon the ground, was regarded by the Chinese artists as equal in importance with the bamboo, and is frequently met with in the works of the Japanese adherents of the Chinese school. The blossoms springing from the leafless branches have a peculiar aspect, especially when appearing, laden with snow, amid the bare wintry trunks of the congeners; but its decorative qualities are inferior to those of the cherry, to which it has yielded in popularity in the pictures of the later schools. As a symbol of longevity, however, it possesses a meaning which will always secure for it a prominent place amongst art motives.

The peach, again, has a mystic value derived from ancient Chinese legends. The peach-tree of the Taoists, which grows within the gardens of the fairy Si Wang Mu, blossoms but once in three thousand years, but each of the fruit confers three thousand years of life upon the fortunate or unfortunate mortal who consumes it. It is seldom employed as an art motive, except in association with the emblematic significance which links it to the pine, and its representations are not usually conspicuous for either accuracy or beauty.

The pine, forming the chief element of the *Sho-chiku-bai*, the triple emblem of vigorous old age, as a rule is more conventionally rendered than either of its fellows,





PLATE 57.

BAMBOOS.

BRITISH MUSEUM COLLECTION (Nos. 2115-6).

From paintings in monochrome by KIITSU. Kōrin School. Nineteenth century. Size of original, 43 $\frac{1}{2}$  x 18 inches.

THE masterly handling of the brush in the delineation of the bamboo stems is worthy of notice. The introduction of a fictitious atmosphere, in which the more distant branches are here seen to disappear as in the obscurity of a white mist, is a common resource of the Japan painter.

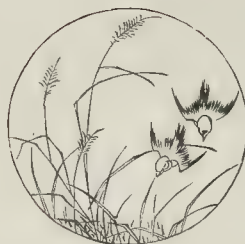












**PLATE 58.**

THE CHERRY BLOSSOMS OF MIKAWA.

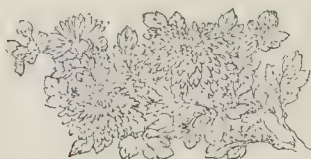
BRITISH MUSEUM COLLECTION (No. 2302).

From a painting on silk by OTA KINKIN. Shijō School. Nineteenth century. Size of original,  $56\frac{1}{2} \times 22\frac{1}{2}$  inches.

IN the original the overlapping edges of the petals are thrown into relief by a process of impasto: this effect has been somewhat exaggerated in the reproduction.

The picture is signed "Ota no Musumé" (the Daughter of Ota), and dated in the "Tiger year" of Bunkwa (1806).

WILHELM GREVE, Berlin, Chromolith.









especially by the Kano and Tosa artists, and in most cases represents the horticulturist's miniature, dwarfed by compression of the roots and tortured and twisted into simulated antiquity by cords and training sticks, rather than the noble forest tree permitted to grow, unrestrained by artifice, in its native soil. It is in some respects a fair type of the pseudo-classical Japanese art that provoked the rise of a Naturalistic school.

The willow, the cryptomerias, the paulownia, and other trees that take a place in landscape compositions, require no especial notice. All are more or less conventionalized, but the main characteristics are sufficiently well preserved to allow easy recognition. The drawings of flowering plants, grasses, and other kinds of vegetation owe their chief interest to their common decorative applications; and even the ordinary specimens of modern industrial art, now imported into Europe, are enough to show that the poorest weed may furnish material for a graceful picture when studied by a mind so sympathetic as is that of the Japanese with most of the broader aspects of nature.

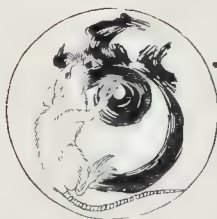


Fig. 113. From a drawing in the Dillon Collection. Shijo School (circa 1840).  
The annotations consist of directions for colouring.



Fig. 114. Falcon and Teal. From a painting by Shuiki. Chinese School (c. 1840).

## CHAPTER VII.



JAPANESE drawings of animal life may be classified under three headings—as purely mythical compositions, such as the dragon and “phoenix,” which owe their construction to heterogeneous contributions from various sections of the animal kingdom; foreign animals, like the lion, tiger, elephant, and mule, which the painter seldom or never had opportunity to study from life; and familiar animals, native to or naturalized in Japan.

In the first and second groups the Japanese, as a rule, have merely copied Chinese models with more or less fidelity. In some cases, however, the importation from the Asiatic continent of animals strange to Japan, enabled the artist to draw from life certain specimens of natural history, like the tiger in plate 66, which he had before seen only through the eyes of his brethren of the Middle Kingdom. In other instances the painter has made native animals do duty as models for those of foreign birth, the domestic cat appearing in an enlarged form as a tiger, as in plate 67; the horse, by means of a little elongation of ears and attenuation of tail, undergoing



transformation into the mule; while the dog, adorned with mane and tail of calligraphic curls, disports mildly amid peonies in the character of the Chinese lion.



Fig. 115. Chinese Lion (*Kara-shishi*). From a drawing by Morikuni, engraved in the *É-hon Sha-ho bukurō* (1720).

The third group, represented by animals which the painter might draw from nature if he would, gives the true measure of his naturalistic power, and here it

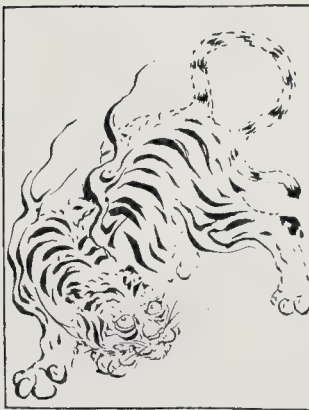


Fig. 116. The Buddhist Tiger. From a drawing by Morikuni, engraved in the *É-hon Sha-ho bukurō*.

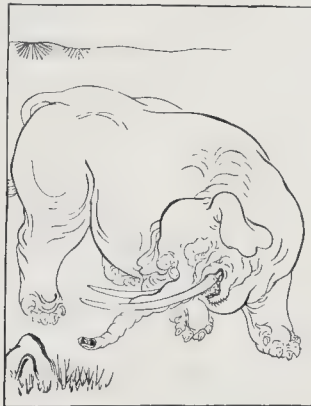


Fig. 117. The Elephant. From a drawing by Morikuni, engraved in the *É-hon Sha-ho bukurō*.

is seen that his success, from a scientific point of view, is in direct ratio to the simplicity of the anatomical forms of his subject, and, from the artistic aspect, usually in inverse ratio to his elaboration of details; but under all circumstances

his faculty for expressing life and action lends a striking character to his work. Plate 62 and figs. 114, 118, 121, and 123 will serve to illustrate the latter point.



Fig. 118. Turning the Tables. The Frogs and their Oppressor. From a drawing by Kōsai (1879).

He does not concern himself greatly with the lower members of the animal kingdom; and although moths, cicadas, snails, and other creatures of similar grade



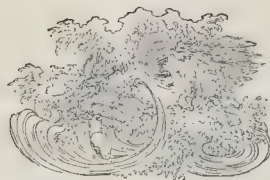


PLATE 59.

"THE THOUSAND CARP."

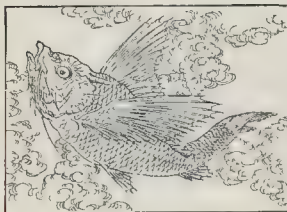
BRITISH MUSEUM COLLECTION (No. 818).

From a picture on silk, painted in monochrome, by INAGAKI (fl. 1840). Size of original,  $33\frac{1}{2} \times 48\frac{1}{2}$  in. Chinese School.

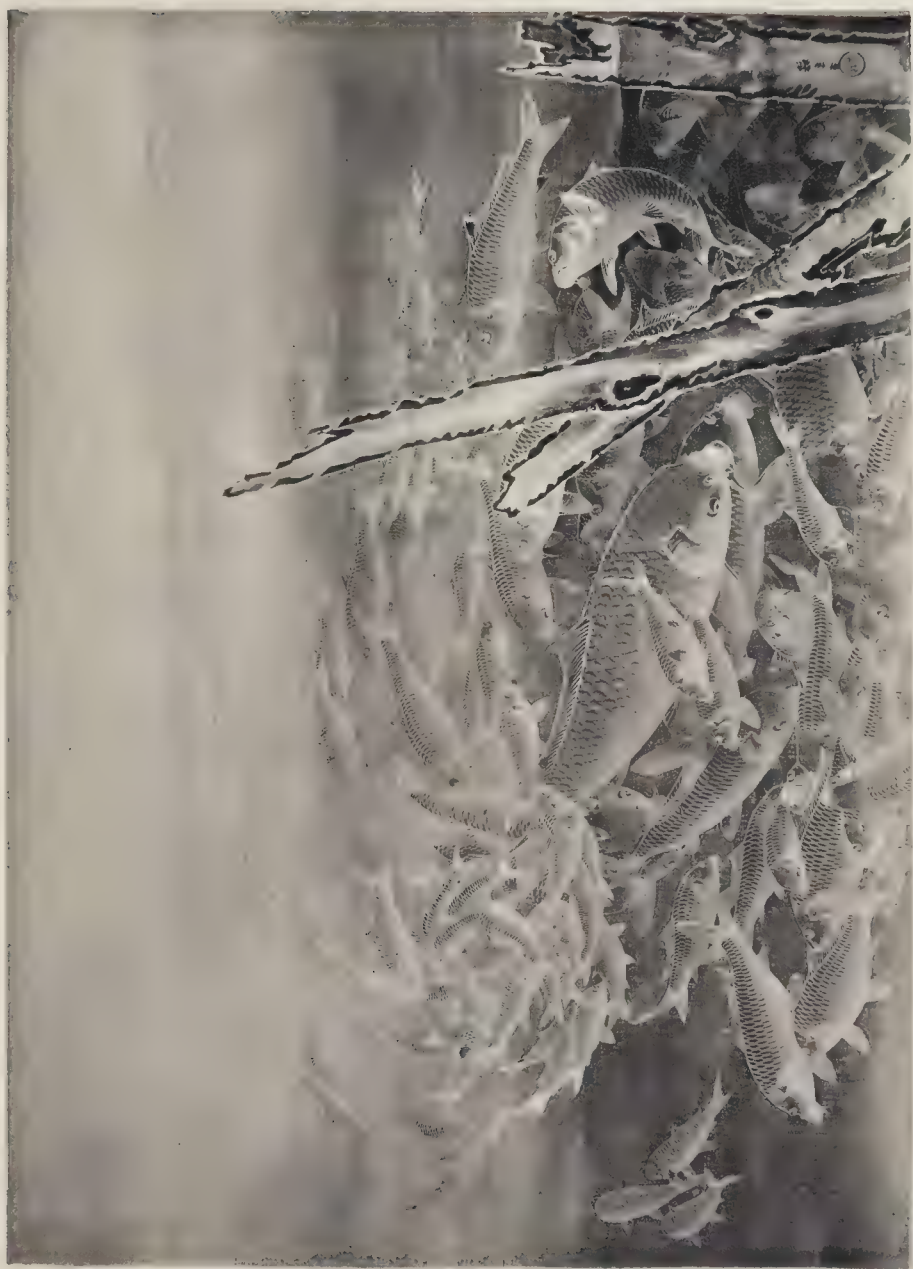
THE spectator is supposed to be looking into the water, as through the glass front of an aquarium, at an approaching shoal of carp, the nearest of which appears to be coming out of the picture, while the more remote are dimly seen in the far perspective of the liquid depth. The painting in many respects contradicts the ordinary practice of Sinico-Japanese art, in comprising a careful observance of the laws of apparent size in ratio to distance, and an almost scientific conception of high lights and shadow gradations.

The style of colouring is that of the Chinese school, but the design is more suggestive of Shijō teaching. The use of gold in the original to render the effect of high lights is worthy of remark.

Little is known of the artist, a daimio, whose name does not appear in any of the published biographical lists, but it is evident from this and another work in the same collection that he was a master of the brush, and that he had a decided leaning in the direction of naturalism. The characters of the appended signature read Tō-SAI.











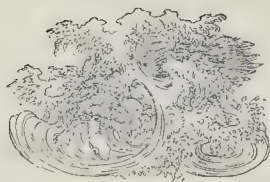
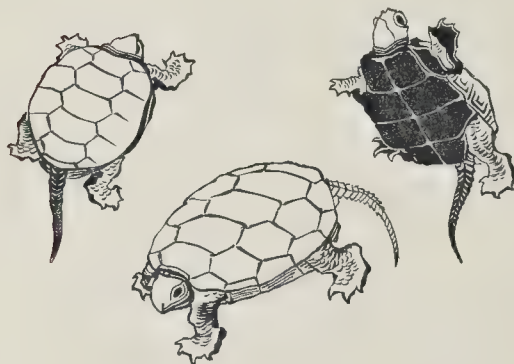


PLATE 60.

TORTOISES.

BRITISH MUSEUM COLLECTION (No. 2130).

From a sketch on paper by TŌNAN YOSHINAWO. Kōrin School. Nineteenth century.









may occasionally be seen in pictures, they are usually left for the naturalist, or for the metal worker and *netsuké* carver. His extraordinary power is first manifested in his drawings of fishes, and particularly of the carp, which he loves to depict in full vitality in its own element, as in plate 59. Frog life is a speciality of certain artists, as of the living Kiōsai, whose talent in adapting the batrachian form to caricature the pursuits of the human family almost amounts to genius (see fig. 118). The serpent is less elaborately treated by the painter than by the glyptic artist, whose work in the reproduction of the minutæ of the scaly covering is often scrupulously exact; but both have studied the movements of the reptile carefully, and never shock the zoologist with the impossible contortions into which the European



Fig. 119. Sparrows flitting through the rain-light. From a painting by Keibun in the British Museum Collection. Shijō School (c. 1810).

draughtsman believes the ophidian coils may be twisted without prejudice to the vitality of the animal. The tortoise is another source of triumph; and the groups in plate 60 show how much artistic force the painter could manifest in the portraiture of one of the most unpromising subjects ever offered to his pencil.

It is, however, in the delineation of birds that the Japanese artist attains his most surprising results; and in his interpretation of action, and especially of flight, he is equalled only by his teachers, the old Chinese masters. The many examples reproduced in this and other works will show that from the sparrow to the falcon, from the crow to the peacock, the feathered tribe is a motive peculiarly his own.

In the four-footed race his good qualities are still preserved unimpaired, but his

defects appear in stronger relief. This is especially noticeable in the more finished drawings of the horse, where his utter failure to understand the perfect grace of nature's outlines almost unfits us to appreciate the energy he can infuse into the misshapen trunk and limbs; and yet, while the great painters of Europe with all their



Fig. 120. From a sketch by Kano Tanyu, engraved in the *Gwako sen-ran* (1741). Kano School.

anatomical lore had devised but one position, and that a bad one, to express rapid motion, the Kanos of the sixteenth and seventeenth centuries could make their pictured steeds gallop and curvet with a freedom and grace that found no expression in Western art until the beginning of the last generation.



Fig. 121. From a roll attributed to Tosa Mitsunobu. Sixteenth century.

Japanese drawings of the ox, the deer, the dog, and the cat are less striking, and although often clever and spirited, will bear no kind of comparison with the work of European animal painters; the simpler form of the domestic rat has led to







## PLATE 61.

### FALCON.

BRITISH MUSEUM COLLECTION (No. 228).

From a painting on silk by ITAYA KEISHIŌ, at the age of 61. Tosa School. Latter part of eighteenth century.

Size of original,  $47\frac{1}{2} \times 17\frac{1}{2}$  inches.

HAWKING in Japan, as in Europe, was once a much esteemed pastime of the aristocratic classes, and was jealously guarded as a privilege of class. There still remain in the suburbs of Tokio and elsewhere enclosures laid out for the preservation of wild ducks, and here even in the present day favoured visitors may see the last representatives of famous stocks of trained falcons prove their power of wing, claw, and beak at the expense of the devoted teal. In former days the crane was the most approved quarry, and the bird when caught was reserved for the table of the daimiō or noble. There is no doubt that the sport was introduced from China, and even the forms of the perch and the jess are identical with those depicted by the ancient Chinese artists (see Plate 73). It is well known, moreover, that in the time of Marco Polo hawking was enthusiastically pursued by the Tartars, and was regarded as one of great antiquity.

Portraits of falcons have been painted by most of the noted artists of Japan, and the representations were nearly always both vigorous and truthful. In this motive, indeed, the masters of the older schools long anticipated the naturalistic teachings of Ōkio and his followers.

The picture is signed Sumiyoshi Keishiū Fujiwara no Hiromasa.

WILHELM GREVE, Berlin, Chromolith.



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## PLATE 62.

### CRANES (*Grus Viridirostris*).

BRITISH MUSEUM COLLECTION (No. 2275).

*From a painting on silk by MORI IPPŌ. Size of original, 56½ × 35⅝ inches. Nineteenth century (c. 1840). Shijō School.*

TWO kinds of crane are represented by Japanese artists, one, the *Grus Leucauchen* (Temm.), or white-naped crane, with ashy grey and black plumage, relieved by a crown and nape of pure white; the other, the *G. Viridirostris* (Veillot), or Manchurian crane, characterized by a plumage of white and black, and by a bare crimson patch upon the forehead and crown. It is the latter that appears in the works of Chinese artists and of the Japanese painters of the older schools, and is regarded as especially emblematic of longevity. The white-naped crane, which is rarely depicted except by the modern popular artists, is the national crane of Japan, and was formerly reserved as noble sport for the falcons of the Daimios. Three other varieties are known in Japan, the *G. Leucogeranus*, *G. Communis*, and *G. Monachus*, but are seldom introduced into paintings. (See "Monograph on the Natural History of the Cranes," by the late Mr. Edward Blyth, enlarged by Mr. Tegetmeier, and recently reprinted.)

These birds must not be confounded with the egrets, which owe whatever good repute they possess to their utility as worm-destroyers in the paddy-fields.

The crane is familiarly known in Japan as the Tsuru—or with the honorifics, "Ō Tsuru Sama," and lends its name to many places (e.g. Tsuru-mi, or "Crane view," near Yokohama). Its status in popular estimation, at the end of the seventeenth century, may be judged from the following quotation from Kœmpfer's "History of Japan," book i.:—"The Tsuru, or crane, is the chief of the wild birds of that country, and hath this particular imperial privilege, that nobody may shoot him without an express order from the Emperor, and only for the Emperor's own pleasure or use. In Saikokf, however, and other provinces remote from Court, a less strict regard is had to the like Imperial commands. The cranes and tortoises are reckoned very happy animals in themselves, and thought to portend good luck to others, and this by reason of their pretended long and fabulous life, of which there are several remarkable instances in their historical writings. For this reason the Imperial apartments, walls of temples, and other happy places are commonly adorned with figures of them, as also with figures of firs and bamboos, for the like reason. I never heard country people and carriers call this bird otherwise than *Ō Tsuru sama*, that is, 'my great lord crane.' There are two different kinds, one white as snow, the other ash-coloured."

In Chinese mythical zoology four varieties of crane are enumerated—the black, the yellow, the white, and the blue—and of these the black is supposed to attain the greatest number of years. The bird is supposed to become superior to the necessity for other sustenance than water after completing its sixth century.

In pictures it is nearly always associated, as an emblem of longevity, with the conventional vermilion sun, or with the bamboo, and in a well-known composition (known as *Kai-kaku-ban-tō*) appears swimming upon the waves near to a rock upon which grows a fruit-laden peach-tree. In paired kakémonos it is a companion to the Tortoise, and is there depicted in multitudes upon the pine-clad shore of the Mount of the Immortals. As an accessory it is met with as the attribute of Fukurokuju and occasionally of Jurōjin, as the aerial steed of the rishi Wang Tsz' Kiao, as the associate of the poet Lin Hwa-ching, and in various other connections where the artist wishes to introduce an allegory of the blessings of long life. (Extract from the Catalogue of the British Museum Collection, p. 130.)

WILHELM GREVE, Berlin, Chromolith.











# PLATE 63.

## 1. CRANE.

From a painting by KANO YEINO, engraved in the *Wa-Kan mei-gwa yen*. Kano School. Seventeenth century.

## 2. CRANE AND YOUNG.

From a painting by ISHIYAMA MOROKA, engraved in the *Wa-Kan mei-gwa yen*. Tosa School. Seventeenth century.

Compare with Plate 69.





石山三也



狩野永納筆









**PLATE 64.**

**COCK.**

BRITISH MUSEUM COLLECTION (No. 2262).

From a painting on silk, in colours, by RANTOKUSAI SHUNDŌ. Popular School (Naturalistic Style), 1785.

Size of original,  $43\frac{1}{2} \times 16\frac{1}{8}$  inches.









better results, especially in the hands of Hokusai and Kiōsai; but the highest point of Japanese naturalistic art is attained in the monkey portraits of the Shijō school, which display an attention to detail that might satisfy a pre-Raphaelite. Plates 68 and 32 may be referred to as fair examples of the manner of the two artists who

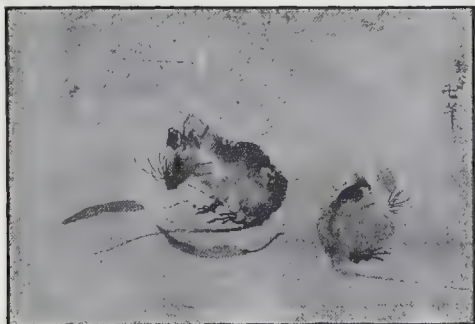


Fig. 122. From a sketch by Hokusai, in the British Museum Collection.

achieved most renown in this speciality, Sosen and Shiūhō. The subject has perhaps been an unfortunate one for Mori Sosen, the better known of the pair, although his reputation as a painter of monkeys is now spreading over Europe; for there are in existence specimens of his powers in other directions that prove him to have been



Fig. 123. Tengu on Boar. From a drawing by Kokan, engraved in the *Wa-kan mei-hitsu kingioku-gwa-fu* (1771).

capable of laying claim to far higher estimation than is due to a painter who has confined his labours almost exclusively to a single and not very elevated motive. The deer in plate 31, the fish in plate 42, a hare in the British Museum collection, and a peacock from the collection of Mr. E. Dillon, exhibited at the Burlington Fine

Arts Club in 1878 (fig. 36), will serve as examples of his range. M. Gonse, in "L'Art Japonais," is the first critic who has done justice to the memory of the artist in this respect (see p. 89).

The principles already laid down with regard to the peculiarities of the Japanese reproduction of animal forms in general, are applicable to that of the human figure. All that could be conveyed without laborious portraiture was well done. The general proportions were nearly always correct, and the expression and action of the body as a whole was life-like to a degree that could scarcely be surpassed; but a portrait as conceived by Vandyck, or even by the Chinese Si-kin Kù-sze (see Appendix), or an observation of foreshortening or of anatomical contours as aimed at in every European academy, can scarcely be found in the whole range of Japanese pictorial art. Both the strength and weakness of the artist are illustrated in the drawing of the athletes in fig. 126.

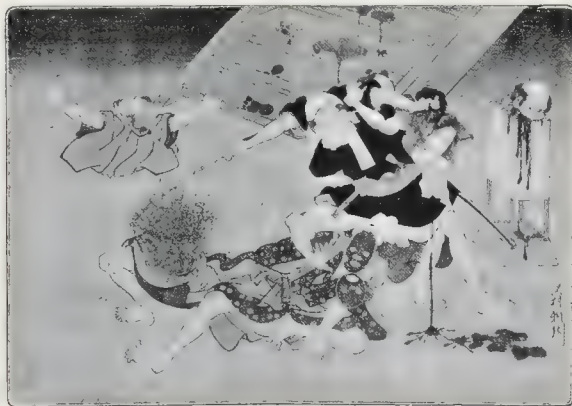


Fig. 124. A Tragedy. From a drawing by Utagawa Kunisada, in the *Haikai kijin den*. Popular School.

The subjects favoured by the older schools were usually selected with a view to calligraphic effect, and it was not deemed at all essential to the reputation of the picture that it should have been taken directly from nature. The painters of the Chinese and Kano academies covered acres of silk and paper with Chinese sages and Buddhist saints and divinities, whose features and attributes were for the most part traditional and called for little realistic study. The Tosa painters, on the other hand, directing their efforts chiefly to illustrations of history and legend, should have escaped the conventionality of their classical brethren; but, on the contrary, they chose to depart still farther from the standard of truth, and have given us to represent the rank, authority, and intellect of Old Japan little more than a set of lay figures—inane nobles with limbs hampered by ungraceful robes of ceremony, and gravely imbecile ladies whose lives must have been spent in preserving the propriety

of the stiff folds of their gorgeous brocades. But the popular art of the later centuries changed all this, and brought upon the scene a new exposition of heroic and historical art motives that replaced the inoffensive but rather wearisome personages of the Yamato-Tosa school by a very different order of beings. It has conjured



Fig. 125. Court Nobles playing at Football (*kemari*). From a drawing by Tosa Tsunémitsu, engraved in the *Wa-kan mei-gwa yen*.

up an army of swashbucklers, with scowling faces and fiery eyes, who seemed to revel in blood; now slashing off the heads and limbs of their foes with Berserker strength and fury, now immolating themselves in proud self-sacrifice to an unflinching code of honour; with an exaggeration of action and expression that, curiously enough, made its



appeal to the mildest and most pacific class in the world, the Japanese *heimin*, whose caste and instincts bade them to respect fighting and *hara-kiri* as the privilege of their betters, but whose imagination, nevertheless, found its keenest gratification in the swaggering bluster of the stage hero. It was reserved for Kikuchi Yōsai, himself a *samurai* of good descent, to combine force and dignity into a true ideal of the Japanese hero and gentleman, in the remarkable series of historical portraitures engraved in the twenty volumes of the *Zenken ko-jitsu*, of which plate 35 and figs. 127 and 131 are examples.

The artisan artist, however, developed a speciality in which he had no rivals. The earlier painters, aristocrats by birth and training, concerned themselves but little with



Fig. 126. A Trial of Strength. From a drawing by Hokusai, engraved in the *Wakan homari* (1837).

the masses; introducing the coolie or trader into their pictures as an accessory that scarcely claimed any more individualization than an elbow-stool or saké-cup; and even the *Ukiyo-yé* masters of the seventeenth century showed no great sympathy with the populace at large, but left it for their successors to record the most characteristic phases of Japanese life. We must seek in the mirror presented by the albums and guide-books of the last hundred years, the true reflection of the happy, unambitious plebeian—child-like in his joys and sorrows, polite and kindly in disposition, astute withal, even beyond the limits of an ideal honesty, in a bargain, and careless as to who the masters and what the state religion, so long as his sufficient allowance of rice, his inexpensive luxuries, and periodic holidays came without undue effort to earn them. The men who were able to convey all this without the consciousness of a difficulty overcome, were, however, scarcely fitted by education or associations to undertake the motives treated by the older artists: for the warrior, statesman, or prince the artisan sought no higher models than those afforded by the stage, and it is not surprising that their *samurai* critics, easily



detecting the despised actor posturing in the robes of the grandee or in the panoply of the hero, esteemed as empty and vulgar the art that could be satisfied with such a counterfeit.

The drawing of the face in Japanese pictures is marked by peculiarities that must



Fig. 127. Ono no Komachi. From a drawing by Kikuchi Yosai, in the *Zenken kojitsu*. Shijo School

appear strange to a European. The conventional inanity of most of the figures in the Tosa paintings has been referred to; but the features were usually not only expressionless, as in the woodcut of the court nobles in fig. 125, but were outlined with an utter disregard for truth and beauty. The artist of the Chinese

school generally conferred upon his sage or saint a dignified and fairly well-drawn countenance, so long as he avoided profile; but the types of female beauty adopted by all the older painters were singularly devoid of grace and character; and even the portraiture of the Seiōbos and Yōkihis,<sup>1</sup> which they sought to endow with more than mortal charms, could bear no comparison in point of attractiveness with the women by whom the artists were surrounded, and offered no more resemblance to



Fig. 128 Portraits of the actor Ichikawa Hakuyen in three different characters. From a drawing by Utagawa Kunisada, engraved in the *Haikai kijin den* (1833).

the Japanese maiden than to the beings whose perfections the sketch was intended to realize.

The first pleasing transcripts of the female face were those of the *Ukiyo-yé* of the end of the seventeenth century. Hishigawa Moronobu and his follower Okumura Masanobu did some justice to their countrywomen. The ideal was improved by Nishigawa Sukénobu in the middle of the eighteenth century, varied a little by Katsugawa Shunshō, Yeishi, Hokusai, and Kita-wo Shigémasa and others a generation later. No Japanese, indeed, need be ashamed to accept as worthy portraits of his gentle compatriots of the plebeian class, the pretty little, smiling, modest damsels and the sweet, venerable old ladies that greet him from the pages of the *Mangwa*, but the more refined ideal of feminine beauty belonging to the higher social grades has still to find a fitting record. In the last half-century has been added a new type, that of the stage. The purchaser of the showy chromo-xylographs

<sup>1</sup> Seiōbo (Si Wang Mu) was the fabled Queen of the Genii, and Yōkihi (Yang Kwei Fei) the mistress of the Emperor Ming Hwang. The beauty of the latter is proverbial.

pasted upon cheap fans will observe that the features of both the men and women represented have assumed a new character. The countenance is long and narrow, the eyes are diminished in size and exaggerated in obliquity, the mouth is straight and wide, with thin but sharply defined lips, and the nose, which some of the Tosa painters had reduced to an unimpressive snub, has developed into a powerful aquiline. These peculiarities are not altogether imaginary, and although in most cases the portraiture are really those of noted actors, in male and female parts, they probably boast an aristocratic prototype, one that may still be traced in some of the descendants of the old courtiers of Kioto. It may have been the acceptance of this as the ideal of patrician beauty that led to its exuberant imitation by the players, and through them by the popular draughtsmen.



Fig. 129. The Inebriated Sage. From a drawing by Koren, engraved in the *Gwa-to sui fuyo* (1809).

There has been no Japanese Le Brun to provide students with a series of pictorial models for the delineation of the expressions of the various emotions, and no Bell or Darwin to reduce the study to a science. The artists of the Tosa and those of the classical schools paid little attention to the subject, for the stately personages depicted by the former rarely lost their mask of vacuity, while the saints and *rishis* in the works of the latter preserved almost unchanged the traditional facial lines with which they had been characterized by the old Chinese masters. It was only when the subject was outside the stereotyped class, as in the sketches of the drunken philosopher and of the yawning priest in figs. 129 and 130, that the painters of the Kano and Chinese academies depended upon their own observation to seize a play of feature. In the popular school, however, the nature of their motives compelled the artists to secure an intelligible translation of the sentiments of the persons brought

upon the scene, and hence in the work of Hanabusa Itchō and Hishigawa Moronobu there are abundant indications of physiognomical observation. The effort was carried farther by their artisan successors of the nineteenth century, who, taking as their models the Danjiuros and Sandanjis of the stage, were accustomed to render the more tragic emotions in a style that fully made up by energy whatever it lacked in truthfulness. The stress laid upon expression in theatrical performances was so great that candle-bearers were engaged as attendants upon the footsteps of the "star," to illuminate his countenance during especially striking passages, in order that the spectators might not lose the smallest gradation in the subtle play of feature.



Fig. 130. Hotei yawning. From a drawing engraved in the *Sho-gwa shiu ran* (1835).

The comprehensive eloquence of Lord Burleigh's shake of the head, in Mr. Puff's tragedy of the "Spanish Armada," was meaningless compared with the vast significance attached by the Japanese audience to some of the facial contortions of their favourites; and the Utagawas and other histrionic artists did their best to record the dumb show upon the colour-printed broadsheet for the benefit of an admiring public, augmenting the effect, when necessary, by the addition of capriciously disposed lines and patches of rouge that, to the uninitiated foreigner, are far more striking than intelligible (see fig. 128). For the more educated Japanese this extravagance was rather amusing than impressive; but it agreed perfectly with the conceptions formed by the popular draughtsman's clients, to whom a more refined interpretation would have failed to serve its end.



Fortunately the scope of the *Ukiyo-yé* designer's motives was not confined to the delineation of the counterfeit emotions of men who tore passions into shreds for the amusement of their audience. His genuine power was drawn forth in transcripts of social life, where he was required to show the *naïve* play of feature that expressed



Fig. 131. Goto Sanémoto and the daughter of Yoshitomo. From a drawing by Kikuchi Yōsai.

or concealed the feelings of the people themselves; and how well he has succeeded may be imagined by all who know the albums of the last seventy years, but the full extent of his success can be realized only by those who have lived in the midst of the men, women, and children who served him as models. The *Yōdo Meisho*, the *Tōto*

*Saijiki*, the *Hokusai Mangwa*, and the *Fugaku hiak'kei* give some of the most representative of these physiognomical studies; but nearly all the contemporary works of a similar kind illustrate the same ability for drawing character as well as form. Fig. 131, from the *Zenken ko-jitsu*, representing the hero Gotō Sanémoto assuming in the hour of danger the protection of his absent chieftain's daughter, shows a higher application of the same faculties by an artist of more gentle culture, who has here delineated a sentiment with a delicacy and force that tell the story far better than the whole sheet of Chinese characters given to describe it. With this our analytical task may fitly end.



Fig. 132. A Business Confabulation. From the *Hokusai Mangwa*.

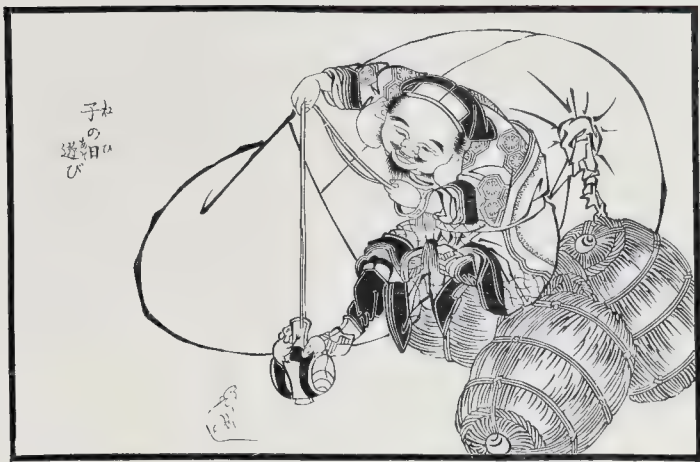


Fig. 133 Daikoku. From a drawing by Isai in the *Kisei ho san sui En shiki* (1866)

## CHAPTER VIII.



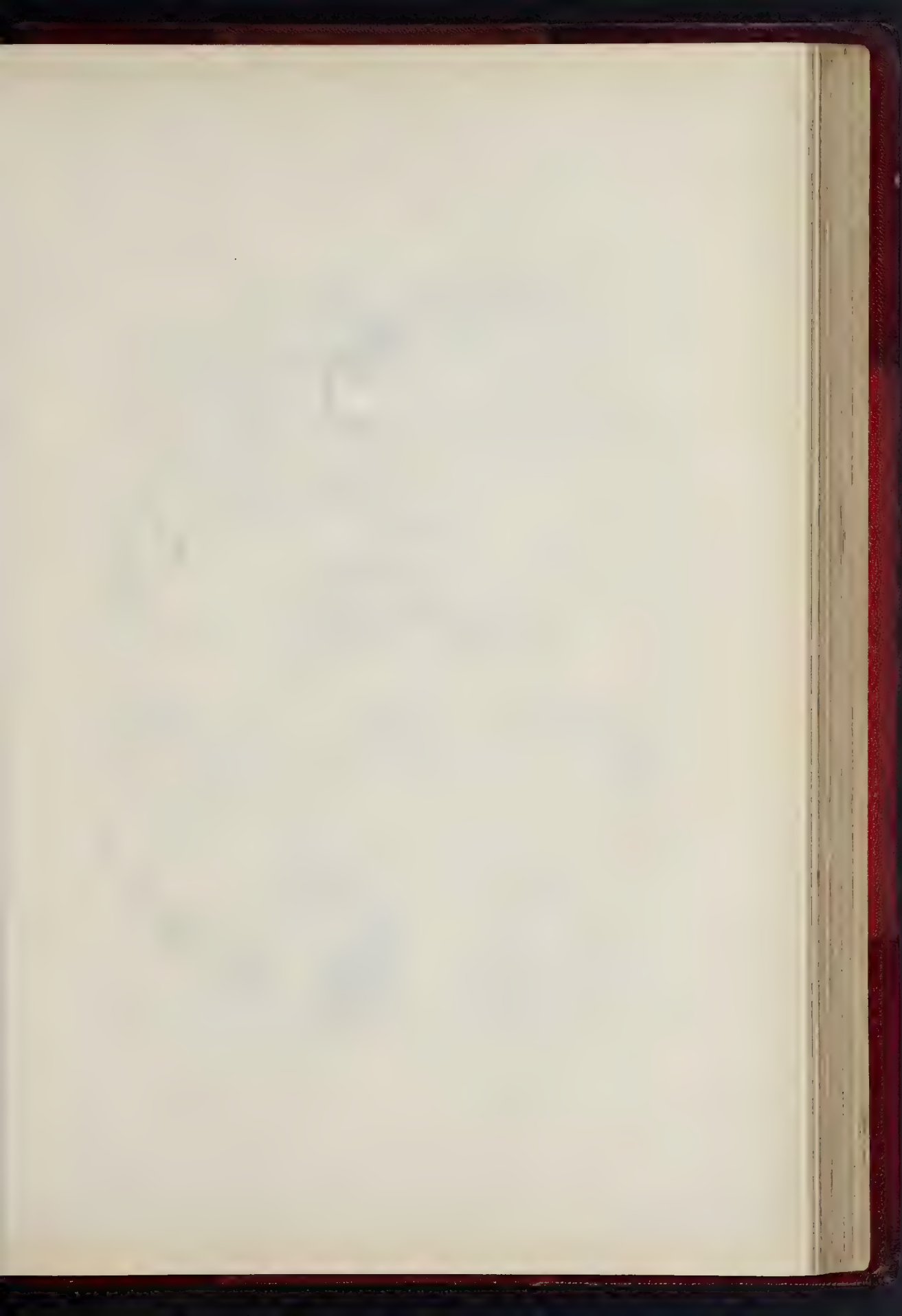
NO observer of the better class of the Japanese works of art of the present century will need to be convinced of the capacity for artistic invention inherent in the people who have designed them; but a deeper study of the subject motives than most admirers or collectors could find opportunity or leisure to bestow is required to enable them to render strict justice to the artist, for it is certain that very much of what is generally believed to be original in Japanese art is really Chinese; and, on the other hand, much that is without meaning for the foreigner, is full of suggestion for those who share with the artist a common stock of experience, ideas, and learning. In the early periods of Japanese progress the painters, like the scholars and clergy, were too fully engaged in absorbing and assimilating the flood of knowledge pouring in from China and Korea to find much leisure for the origination of ideas of their own, and for many centuries their higher faculties were benumbed by that veneration for antiquity which appears to be developed with peculiar force in the Oriental mind. They were taught that the best means of attaining success was to be found in a reverential study and imitation of the Ancients, and that it would be presumption to hope to excel them. Hence the designs of the classical schools—Buddhist, Kano, and Chinese—tended chiefly in the direction of adaptations from Chinese masters; and when there was no longer anything to be learned from the Middle Kingdom, the artists, from the end of the seventeenth

century, began to repeat themselves, until their Kwanyins, Fukurokujius, Hoteis, and Tekkais became as familiar as the devices upon the *tempō* and *zēni* of the old native currency. The Yamato-Tosa painters, as pictorial romancers and historians, were forced to call the imaginative faculties to their aid, but the treatment of their principal subjects was usually formal and arid; while the *Toba-yé* caricaturists, on the contrary, were too extravagantly ludicrous to be artistic. The later schools—Kōrin, Shijō, and Ukiyo-yé—owed their existence to seceders from the more ancient academies; and all contributed to the evolution of the style which appears in the products of to-day. Kōrin, a master of decorative design, if not a great painter of pictures, gave to the workmen some of their first lessons in independence, and left an impression of originality upon Japanese industrial art that remains to the present time. His contemporaries, Moronobu and Itchō, as recorders of the habits, amusements, and folk-lore of their fellows, exercised an equal inventive faculty in other directions, and established the popular school upon a solid foundation; and Maruyama Ōkio, a century later, led the practice of pictorial art into a more strictly naturalistic path. The fusion of all these teachings, aided by the tinge of European influence introduced by Shiba Gōkan, resulted in the formation of the nineteenth century Artisan school, which, if it be the least cultured phase of Japanese art, is yet the most varied in motive, and the most representative of the inventive power of the Japanese people.

The men who developed the Ukiyo-yé brought to their task an eclectic spirit that impelled them to select from the examples set by their predecessors all the elements that seemed best adapted to their end. For their themes they relied more largely upon their personal experience than did those who went before them; and as the sources of their art were inexhaustible, so were their inventions of unlimited variety. Every familiar object was converted into capital of suggestion, and the absence of classical prejudice enabled them to view the old motives from new aspects, and by a few touches of mother wit to galvanize the dry bones of the ancient legends into active life, perhaps often into unseemly agility. Their work, it is true, was not infrequently in "bad form" and more or less crude in execution, owing to the social disadvantages and defective technical training of the humble designers; but it possessed truth and energy, and while the classical schools, from which the popular art had borrowed its graphic and chromatic strength, were slowly drifting away to join the parent art of China in the limbo of Oriental archaisms, the new men were able to carry the fame and commerce of New Japan into the most remote parts of the outside world.









**PLATE 65.**

**RETRIBUTION. THE RATS AND THE CAT.**

Engraved in wood (two blocks) from a drawing by KĪŌSAI. Popular School. 1878.

THE Rats having secured their arch-enemy, are preparing to clear off old scores, and during the preparation of the scaffold for the execution of the unlucky beast, are insulting and tantalizing her with malignant ingenuity. A similar sketch appears in the British Museum Collection (No. 1849), but in this the captive's woes are crowned by the sight of the corpse of her murdered offspring stretched out upon a fish-plate at her feet.











## PLATE 66.

### TIGER. FROM LIFE.

BRITISH MUSEUM COLLECTION (No. 2358).

From a painting on silk by KIUHŌ TŌVEI. Dated 1803. Size of original, 70 × 43½ inches.

THE Tiger, for the Japanese, is rather a Buddhistic symbol than a zoological entity, and its pictorial representations are usually of the conventional type handed down by the Chinese masters of the Sung dynasty. Certain artists, both in China and Japan (as Chao Tan-lin and Ganku), were especially renowned for these traditional portraitures. It is probable that in many cases the imagination of the artist was aided by a reference to the domestic representative of the tribe, as in Plate 67 (after Gantai, the son of Ganku), where the resemblance to an enraged cat is almost perfect. The present work, however, is an actual portrait of a real animal, probably imported from Korea, and was painted at the special request of the artist's patron. It will be seen how conscientiously the painter has discharged his task, save in a few details, and how minute accuracy has been attained without any loss of vigour; and yet it was probably his first attempt at purely naturalistic art, for the conventional treatment of the eyes, the rock, and the waves indicates that his hand had been trained in the classical schools.

The Tiger (Ch. Hu; Jap. Ko or Tora) is often classed by the Chinese with the "Phoenix," Tortoise, and Dragon in the group of the Four Supernatural Animals.<sup>1</sup> It is described as the King of Beasts, the greatest of all four-footed creatures, and the representative of the masculine or active principle of nature. It attains the age of one thousand years, and after passing the half of this term its hair becomes white.

The name Pêh Hu, or White Tiger, is given to the Western quadrant of the Uranoscope and, metaphorically, to the West in general (Mayers).

The tiger is one of the commonest Buddhist symbols, and probably made its first appearance in Chinese art in that capacity. In Japanese and Chinese *Butsu-yō* it is seen in association with the dragon, apparently as an emblem of the power of the faith, and is then usually represented crouching by the side of a clump of bamboo grass in the midst of a storm ("U-chiū no Tora"). It is also the attribute of the Arhat Bhadra; the companion of the Taoist Rishi Kū Ling-jin; the steed of the Genii Ts'ai Lwan or Wên Siao; one of the "Four Sleepers" (with Han Shan, Shih-te, and Fêng Kan); and in later legends the victim of the prowess of various Japanese heroes. (See British Museum Catalogue, page 51.)

WILHELM GREVE, Berlin, chromolith.

<sup>1</sup> The Four Supernatural Animals, according to the *Zi Ki*, one of the Five Chinese Classics, are the Fêng ("Phoenix"), the Kwei (Tortoise), the Lung (Dragon), and the Lin ("Unicorn").











PLATE 67.

TIGER.

BRITISH MUSEUM COLLECTION (No. 2710).

From a painting on silk by GANTAI. Ganku School. Nineteenth century. Size of original,  $37\frac{1}{2} \times 14\frac{1}{2}$  inches.

See description of Plate 66.



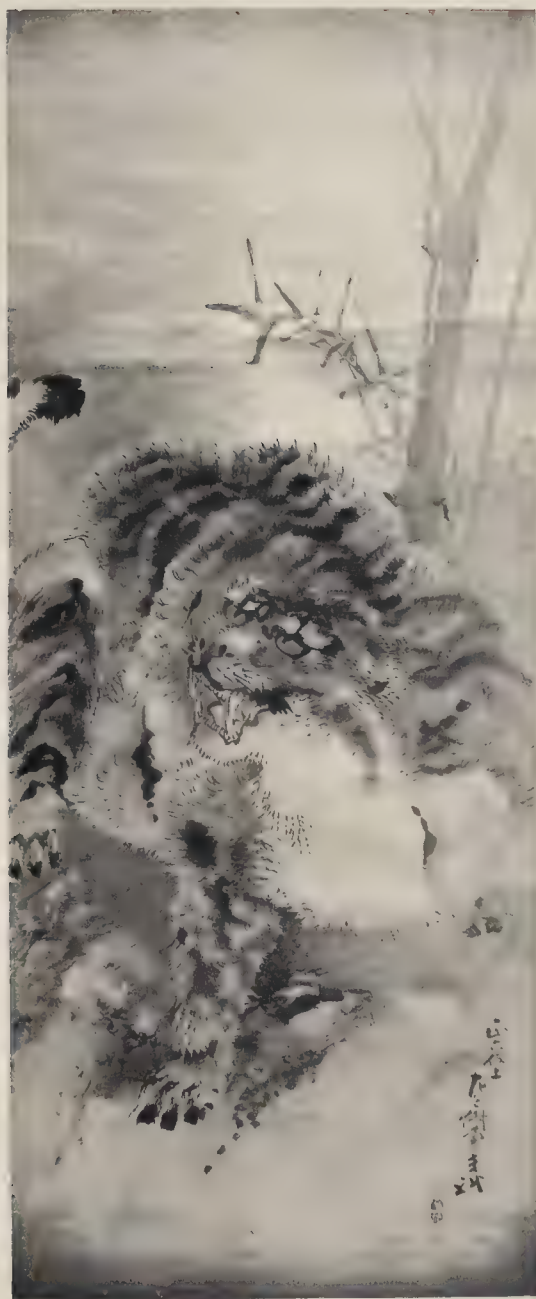










PLATE 68.

MONKEYS.

BRITISH MUSEUM COLLECTION (No. 2279).

From a painting on silk by MORI SOSEN. Naturalistic School. C. 1810. Size of original,  $46\frac{1}{2} \times 20\frac{1}{2}$  inches.

Compare with Plate 31 for style of drawing.

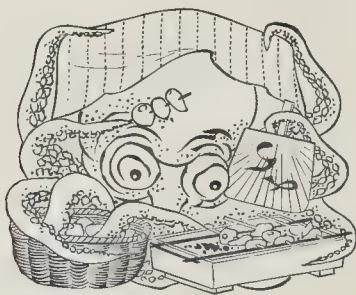










Fig. 134. From a drawing by Isai, engraved in the *Isai gwa shiki* (1864).

## CHAPTER IX.



THE criticism of pictures as to age, authenticity, and merit is much cultivated in Japan, and the dicta of acknowledged connoisseurs are no less persuasive in that country than elsewhere with the many who delight to chant the strange tongue of æstheticism in unison with the orthodox high priests of art. The learning which constitutes the stock-in-trade of the critic is, however, nearly independent of books. It is handed down from generation to generation, and augmented year after year by minute, untiring study of all the illustrative examples that eagerly sought opportunities can bring within reach. To reduce, or attempt to reduce, this science of tradition and demonstration to written laws would have been, in the opinion of its possessors, to vulgarize it; and hence, all that has been published of Japanese ideas upon Japanese art is comprised in a few brief essays, mostly written as supplements to oral instruction, but which, amid much that is loose and unpractical, offer a few passages of much value and interest.

The following scraps are drawn from the *Gwa-sen*, *Gwa-soku*, *Gwa-ko sen-ran*, and a few other books of the last century. The first passage may be taken as a summary of the impressionistic views of the Japanese.

"It is necessary to exercise the understanding in painting, or as it were to carry the mind at the point of the pencil. To introduce too much is commonplace, and the artist must exercise his judgment in omitting everything superfluous or detrimental

to the attainment of his object. It is the fault of foreign pictures that they dive too deeply into realities, and preserve many details that were better suppressed. . . . Such works are but as groups of words. The Japanese picture should aspire to be a poem of form and colour."

"It is not essential to copy nature exactly. A drawing may closely resemble the object it represents, and yet be an indifferent work of art. On the other hand, a picture may deserve to be ranked high, and yet not realize the facts of nature."

"We must not fail to study carefully the rules of the ancient masters. If a man paint in accordance with his own theories, and in opposition to the laws laid down in the works of the Sages of the art, even though he be gifted with talent, his practice will be vicious. . . . We must, however, recollect that the most skilful artists of past ages sometimes committed errors, and in imitating their paintings we must endeavour to select that which is good, and improve upon that which is defective."

"It is often very difficult, even for the experienced judge, to pronounce an opinion upon a picture, and hence, if he feel a doubt in his heart, he should study the work again and again. Under the T'ang Dynasty there was an artist—the best of his period—named Yen Li-pan. Once he went to Kiangling to see a picture drawn by Chang Sangyiu (3rd century A.D.) upon the wall of a temple. He was at first disappointed, and believed that the celebrity of the painting was due rather to the renown of the artist than to any intrinsic beauties. On a second visit he perceived indications of talent, and felt that the work came from no common hand. Returning to his house, reflecting upon what he had seen, his recollections gave him keen gratification, and he went a third time to repeat his examination, when he found in every line and touch the evidence of skill and judgment, and that perfect taste reigned throughout, and he sat before it many days, taking no thought either to eat or to sleep. We must hence remember that the works of great artists are not to be estimated by their attractiveness at first sight, but must be earnestly studied before they can be correctly appreciated."

"It often happens that a wealthy man wishes to buy an expensive picture, but being unable to form an opinion as to its authenticity, consults a person reputed as a judge. The adviser, misled by ignorance or influenced by bribery, may say falsely that the painting is genuine. Consequently the rich man buys at a high price, and believing his possession an original, shows it with pride to his friends, who praise it highly and talk of it to others. But when it is placed before a man having 'true eyes,' he detects the counterfeit and smiles inwardly. The picture is handed down to the descendants of the buyer, until at length one of these wishes to sell it, and *then* the deception is brought to light."

"In making an examination of a picture, the mind of the judge must be unbiassed and free from self-interest in the decision: if his personal benefit be concerned, he

may wilfully close his eyes to the truth or falsehood of the work, perhaps pronouncing a counterfeit genuine, to gratify a friend or to obtain a bribe; or, wishing to buy the painting at a low price, he condemns it as a forgery, though believing it authentic."

"A picture should not be examined by the light of a lamp; or during times of feasting and drinking; or on a day on which there is rain, snow, wind, smoke, clouds, or mist; or in the twilight; lest the intention of the painter be obscured, or the picture be injured. Ordinary people are ignorant of the manner in which a painting should be looked at, and lay their hands upon it, or approach their faces to its surface. But to study a picture properly, it should be hung upon the wall and seen first at a distance, to note the general effect; afterwards nearer, to observe the touch and colouring. The silk mounting must not be regarded, since counterfeits are always adorned with rich brocades to beguile the eyes. First distinguish whether the painting is Chinese or Japanese, then examine the silk or paper upon which it is executed, then the manner of the painting, then judge of the period of its execution—whether recent or old—notice the colour of the ink, and, lastly, seek the meaning of the artist; but do not look at the seal. Roll up the picture and put it in its box, and later on—at mid-day—examine it again with care, and comparing the opinion so formed with the stamp, see if there be an agreement between the work and the name."

The following notes upon Japanese painting emanating from Moto-ori, a famous writer who died at the beginning of the present century, have been published in an English form by Mr. B. H. Chamberlain in vol. 12 of the "Transactions of the Asiatic Society of Japan," but did not reach the author until the foregoing pages were in type. The views here propounded, however, bear so directly upon the subject under discussion that the translation has now been quoted, with the permission of its author, almost in its entirety.

The criticism is terse, incisive, and, so far as it goes, little open to contradiction. The writer, however, says nothing with regard to the merits of the art which he castigates. Whether his silence on this point be the result of an incapacity to appreciate artistic excellence, or of a notion that panegyric had already been exhausted by others, it is difficult to say; but the essay is well worthy of consideration as an honest expression of opinion by one whom Mr. Chamberlain denominates "the greatest mind of modern Japan." It is perhaps none the less interesting on account of the stand-point assumed by the writer, who, disavowing all pretension to artistic skill, has formulated the conclusions suggested by an unprejudiced comparison of his countrymen's pictorial transcripts of nature with the objects they were intended to represent. One passage has been italicized because it appears to touch a defect with a well-directed hand, by implying that certain artistic merits in a picture may atone for the disregard of fidelity to nature, but do not justify it, and that it is the artist's duty to combine observance of truth with the other functions of his pencil. It must, of course, be recollected that Moto-ori probably knew little or nothing of the



naturalistic school of Ōkio, which had only commenced to attract attention when the philosopher was in his prime of mental vigour.

The reader is referred to the "Transactions" for many instructive remarks by the translator. Thus Moto-ori:—

"The great object in painting any one is to make as true a likeness of him as possible, a likeness of his face (that is of course the first essential), and also of his figure, and even of his very clothes. Great attention should therefore be paid to the smallest details of a portrait. Now, in the present day, painters set out with no other intention than that of showing their vigour of touch, and of producing an elegant picture. The result is a total want of likeness to the subject. Indeed, likeness to the subject is not a thing to which they attach any importance. From this craving to display vigour and to produce elegant pictures there results a neglect of details. Pictures are dashed off so sketchily, that not only is there no likeness to the face of the person painted, but that wise and noble men are represented with an expression of countenance befitting none but rustics of the lowest degree. This is worthy of the gravest censure. If the real features of a personage of antiquity are unknown, it should be the artist's endeavour to represent such a personage in a manner appropriate to his rank or virtues. The man of great rank should be represented as having a dignified air, so that he may appear to have been really great. The virtuous man, again, should be painted so as to look really virtuous. But far from conforming to this principle, the artists of modern times, occupied as they are with nothing but the desire of displaying their vigour of touch, represent the noble and virtuous alike as if they had been rustics or idiots.

"The same ever-present desire for mere technical display makes our artists turn beautiful women's faces into ugly ones. It will perhaps be alleged that a too elegant representation of mere beauty of feature may result in a less valuable work of art; but when it does so, *the fault must lie with the artist. His business is to paint the beautiful face, and at the same time not to produce a picture artistically inferior.* In any case, fear for his own reputation as an artist is a wretched excuse for turning a beautiful face into an ugly one. On the contrary, a beautiful woman should be painted as beautiful as possible; for ugliness repels the beholder. At the same time it often happens, in such pictures as those which are sold in the Yedo shops,<sup>1</sup> that the strained effort to make the faces beautiful ends in excessive ugliness and vulgarity, to say nothing of artistic degradation.

"Our warlike paintings, that is, representations of fierce warriors fighting, have nothing human about the countenances. The immense round eyes, the angry nose, the great mouth, remind one of demons. Now will any one assert that this unnatural, demoniacal fashion is the proper way to give an idea of the fiercest warrior's look? No! The warrior's fierceness should indeed be depicted, but he should at the same

<sup>1</sup> The cheap coloured prints called *Yedo-e* or *Nishiki-e*.



time be recognized as a simple human being. It is doubtless to such portraits of warriors that a Chinese author alludes when, speaking of Japanese paintings, he says that the figures in them are like those of the anthropophagous demons of Buddhist lore. As his countrymen do not ever actually meet living Japanese, such of them as read his book will receive the impression that all our countrymen resemble demons in appearance. For though the Japanese, through constant reading of Chinese books, are well acquainted with Chinese matters, the Chinese, who never read our literature, are completely ignorant on our score, and there can be little doubt that the few stray allusions to us that do occur are implicitly believed in. This belief of foreigners in our portraits as an actual representation of our people will have the effect of making them imagine, when they see our great men painted like rustics and our beautiful women like frights, that the Japanese men are really contemptible in appearance, and all the Japanese women hideous. Neither is it foreigners alone who will be thus misled. Our own very countrymen will not be able to resist the impression that the portraits they see of the unknown heroes of antiquity do really represent those heroes' faces.

"It may be thought impertinent of me, as one totally ignorant of art, to express any opinions upon the subject. Yet all through the world individuals are unconscious of their own good or bad qualities, which can only properly be seen by lookers-on. It is the same in the case of the arts. Artists themselves are, of all men, those least able to judge, while the good points and the bad often reveal themselves to outsiders. It is because this is the case with painting that I venture to give expression to my views.

"Now, as I have not minutely studied, or, indeed, seen a sufficient number of specimens of the art produced both in China and Japan during the successive ages of antiquity, I will leave that alone, and treat only of such pictures as are to be commonly seen at the present day, viz. Indian ink sketches, tinted pictures, and highly coloured pictures (*sumi-e*, *usu-zai-shiki*, and *goku-zai-shiki*).

"As for the Indian ink sketches, their *raison-d'être* being simply a display of touch by indicating an object as lightly and briefly as possible with a few strokes just daubed on, some of the most skilful of them are doubtless worth looking at, and make one exclaim, 'Yes, indeed! that is the way to draw!' But the productions of the great majority of these artists are worthless eyesores, and the particular favour accorded by the public to all this rubbish is a mere blind following of a fashion once set. The enthusiasm for these same Indian ink sketches, and the rejection of all coloured paintings affected by our modern admirers of the so-called 'Tea Ceremonies' (*Cha-no-yu*), is another case in point. It is not that these men have really formed an independent opinion, but that they perpetuate conventional rules formulated by the originators of their favourite pastime. Indeed, none of the things in which those persons who practise the 'Tea Ceremonies' find such pleasure, possess a particle either of beauty or of interest—the written scrolls no more than

the pictures; and the care and admiration lavished on them proves nothing but the obstinacy of their admirers.

"Tinted pictures are attractive, delicate, and pleasant to look at. When we proceed to consider the more highly coloured style, we also occasionally find something to admire. But not infrequently they offend the eye by their heaviness, as when the sea is represented of a deep indigo colour.

"Of the many Japanese schools of painting, some have been handed down in certain families who make art their profession. Most of the pictures painted by members of these families are produced by a mere rigid observance of certain artistic conventions current in those families, without any regard being paid to the true shapes of the things themselves. Paintings of this class have their merits, and also their defects. Thus nothing can be more repulsive than the already mentioned travesty of great men as rustics and of beautiful women as frights. It is a defect, too, to mark the folds and borders of garments by a very deep line. All such things are mere tricks for the display of mastery over the brush. Again, our artists, in painting pine-trees in a Chinese scene, make a point of delineating a special kind to which they give the name of 'Chinese Pine' (*Kara-matsu*), leading people to imagine that they are painting some particular variety of pine found in the old art products of that country. But there is no such species of pine in China. It is simply the ordinary pine-tree drawn badly—a defect which, will it be believed? has here been regarded as a beauty, and has been handed down by successive generations of artists!

"Of all drawings, the most repulsive are badly executed Indian ink sketches, representations of the above-mentioned 'Chinese Pine,' garments with the folds painted thick, and pictures of Daruma, Hotei, Fukurokujiu, and such like. They are, without exception, tedious enough to look at once, and I cannot imagine wishing to look at them twice.

"To observe ancient rules is doubtless an excellent thing; but then regard must be had to circumstances, and above all to the subject-matter. In painting, for instance, it is a practice by no means to be always followed; for it were bigotry to refuse to adopt an improvement introduced by others. On the other hand, there are some excellent things to be found among the conventions of the schools. What could be better, for instance, than the plan of showing the interior of a house by taking away the roof, or of dividing the nearer and the farther distance by means of clouds? Many are the defects to which a neglect of such conventions leads, and many are the excellences not easily to be attained to by the freer sketchers of the present day.

"Again, there is a variety of styles now in vogue purporting to be imitations of the Chinese, whose votaries make a point of painting each object in exact conformity to nature. This is what is, I believe, called 'Realistic Art.'<sup>2</sup> Now I doubt not that

<sup>2</sup> This reference probably points to the school of Ōkio. (W. A.)

the principle is an excellent one. At the same time there must be some differences between real objects and the pictures of such objects. Indeed, there are cases in which a literal reproduction of the object as it is in nature produces a bad picture, unlike the object delineated. This is the origin of the conventions of the schools, and of the neglect by the latter, in certain cases, of the facts of nature. Hence, too, the value of these conventions, and the perils attending their non-observance.

"Again, of recent years we have witnessed the rise of a large class of artists who neither hold to the traditions of the schools, nor derive their inspiration from China, but who are freely eclectic as their own taste may dictate. Thus, culling the good and rejecting the bad, they seem to be preserved from any very glaring defects."<sup>3</sup>

It may not be inappropriate here to append a few remarks upon the manner in which opinions are sometimes formed in Europe upon the age and authenticity of Japanese works of art.

The combination of opportunity, leisure, and artistic intelligence necessary for the education of a connoisseur is less rare than the honesty of purpose that gives the courage to sacrifice a showy dogma to a scientific doubt. In the case of pictures, several elements are to be studied before the questions of time or artist can be decided upon, and to each of these may attach sources of fallacy even for the most learned.

The signature,<sup>4</sup> of course, gives the true or professional name of the reputed artist, but after this has been correctly read, it is still necessary to decide whether the writing is or is not a forgery. It is to be feared that the European is rarely competent to distinguish a clever forgery of Chinese characters from the original, and he is hence obliged, in cases of doubt, to refer to experts, who themselves may hesitate to come to a decision. Some assistance may often be gained by careful comparison of the ink used in the writing with that employed in the drawing.

The seal is more constant and, perhaps, more trustworthy than the signature, for the former being stereotyped, any ordinary forgeries may be detected by comparison with impressions known to be genuine; but it may happen that the actual seal has fallen into bad hands, that it is repeated in absolute facsimile, or that the doubtful impression is so blurred as to make it impossible to distinguish an accidental defect from a fraudulent imitation. In some cases the ink used for stamping may offer characters that will aid the judgment. The true signature, however, is to be sought in the quality of execution, as shown by touch, mode of colouring, and style generally, and this is infinitely harder to forge than characters of writing, which might have an unlimited number of successful imitators; and seals, which may be copied by mechanical processes.

<sup>3</sup> Moto-ori would seem to have in his mind such men as Hokusai and Yōsai, who struck out a line of their own during the eighteenth century. (Note of Translator.)

<sup>4</sup> See Appendix on "Signatures and Seals," in the Catalogue of the British Museum Collection.



Few artists are equal to the task of a good imitation of the touch of a master, and those who are most competent are for obvious reasons most free from temptation to dishonesty; yet in some instances, as in that of many of the reputed works of Ôkio and Sosen, clever pupils of the same school have degraded their talent to supply drawings to which the false marks have been appended, and have so closely observed all the proprieties that it is sometimes almost impossible to detect the fraud. A knowledge of the various materials used by certain artists, or favoured at certain epochs, may be of great importance, especially where the work under consideration is old, but occasionally old silk or paper is obtained and pigments are carefully manipulated for the purpose of giving currency to a recent forgery.

Certificates of authenticity, bearing the signature of recognized connoisseurs, are of considerable value, and in some cases conclusive, as where a later member of an artist family certifies to a picture by one of his ancestors. It must, however, be remembered that the certificate itself may be dishonest, or forged, or other pictures may be substituted for those to which the document relates. Inscriptions upon the outside of pictures, or upon the boxes which contain them, are of little value if taken alone.

In estimating the verdict of an expert it is always necessary to recognize, in addition to the natural limits of his craft, the large place in its foundations occupied by tradition and conjecture; and, as indicated in the quotations already given, the possibility of a warping of judgment by complaisance or self-interest.

It is perhaps in connection with ceramic art that the greatest amount of charlatanism exists. Here the opportunities offered to unscrupulous Japanese traders for securing booty from a more trusting and helpless prey than their own countrymen are likely to afford, have led them to systematize fraud into an industry. Obscure *fabriques* are to be found at the present day in Yokohama, Tokio, and elsewhere, in which articles imitating the style and bearing the marks of the famous potters of past generations can be made to order; where the workers of evil heighten the effect of their forgeries by burying them in the ground, boiling them in dye solutions, rubbing or scratching the salient prominences, soiling the depressions with an artificial dust of ages,—all to imitate the effects of a wear, exposure, and neglect from which most real antiquities of any value were guarded with sedulous care. That an equal amount of systematic dishonesty has not yet been imported into pictorial art is merely due to the fact that the foreign demand in the latter case has not reached the same dimensions.

The catalogues of sales of Oriental art works in Europe sometimes display such extraordinary and complicated falsehoods in the description of the articles to be disposed of, that the reader is in doubt whether to regard the authors as agents or victims of imposture. As a rule, perhaps, they are victims, though not always unwilling or suffering ones. The collector is often entirely dependent upon the statements of Europeans who either find a pecuniary interest in deception, or who, having committed



themselves to accept an unearned reputation in such matters, are ashamed to confine their information within the bounds of their knowledge. Even when the owner or intending purchaser finds an opportunity of consulting a "real native," considering he may by this means silence all future scepticism upon the subject, he is apt to forget that as nine hundred and ninety-nine Englishmen out of a thousand would be unable to offer an opinion upon a doubtful Gainsborough or piece of Chelsea china, the average Japanese is not likely to know more about the art of Japan than the average Briton, with infinitely greater facilities at his command for acquiring the requisite instruction, cares to learn about the art of England. The safest practice for the European collector of Japanese pictures is, perhaps, to make his selection solely with reference to artistic merit. In most instances the best works will be found to proceed from the hands of the best-known masters; and if, in following this rule, the buyer should have chanced to reject a production of a noted painter, he is not likely to have lost a really important specimen; if a picture, to which he was inclined to attribute an antiquity of two or three centuries, prove to be a roughly used work of a living artist, he will have gained a salutary hint; and if many of his favourite possessions are found to belong to obscure or unknown pencils, his unprejudiced recognition of their merit may render service to the art as well as justice to the painter.



Fig. 135. Lao Tsz'. From a drawing by Takata Keihō, engraved in the *Keihō gwa-fu* (1804).



Fig. 136. The *Takara mono*.<sup>1</sup>

## CHAPTER X.



TO sum up—Japanese pictorial art in its main principles of style and technique must be regarded as a scion of the more ancient art of China, in which the characters of the parent stock have been varied by native grafts. In its motives it claims a share of originality at least equal to that of any art extant; in the range and excellence of its decorative applications it takes perhaps the first place in the world; but in the qualities of scientific completeness it falls much below the standard of modern Europe.

<sup>1</sup> The *Takara-mono* are a collection of emblems of good fortune, but their origin and precise significance are little understood. The objects included are the Hat, the Hammer, the Key, the Straw Coat, the Bag or Purse, the Sacred Gem, the Rolls, the Clove (*Chôji*), the formal design called the *Shippô*, and the *Fundo*, or weight (for balances).

Regarded as a whole, it is an art of great potentiality but incomplete development. It displays remarkable beauties and obvious faults; but while the latter are pardonable and remediable effects of a mistaken reverence for the traditional conventions, the former demonstrate the existence of qualities that mere academical teaching could never supply.

To differentiate the principal features of its leading schools, it may be said that, of the older, the Buddhist is the most ancient, the most strictly traditional, the most ornate, but in certain examples the noblest and most impressive; the Chinese school, with the Sesshiū and Kano branches, displays the greatest calligraphic power, but the least invention; and the Yamato-Tosa is the most national in style and motive, but the least forcible. Of the later schools, the Kōrin is the most purely and boldly decorative; the Shijō the most natural and graceful; and the Ukiyo-yé the most original and versatile, but the least cultivated. The four latter, with the Toba-yé caricatures, represent the native, the first four the "classical" phases of the art. European pictorial art, hitherto imperfectly understood, has exercised little appreciable influence over that of Japan, except in some of the popular book illustrations and a few very modern pictures, and has, so far, weakened the national characteristics of the work without advancing its scientific ideal.

The typical Japanese artist is a calligraphist and impressionist. As an impressionist he fairly claims the right to represent no more of his subject than he considers sufficient to convey his meaning, and seeks rather to awaken ideas by suggestion than to explain them by elaboration of detail; but he does not care to admit that all he elects to reproduce should be true, or at any rate free from obvious falsity. Those who are most inclined to admit his main principle would find it hard to offer an excuse for placing a front view of the eye upon a profile, for caricaturing the muscles of an athlete by misplaced and misshapen slabs of flesh, for introducing the light of day into a night scene, or for wilfully ignoring the facts of chiaroscuro and the optical phenomena of perspective; but in all these vagaries and many others the painter indulges himself hardily and habitually. His work is not a lie, for he does not deceive himself or others; but it is weak in accepting an inefficient sham when the reality is within his reach. He sacrifices the substance of nature for its hazy and distorted reflection in the mirror of conventionality, and is tempted to veil by a fatal facility of brush the defects of interpretation which a more complete "finish" would only throw into disagreeable prominence.

Regarding the art from a calligraphic standpoint, we must grant that the leaders of the schools of the fifteenth and sixteenth centuries, and some of their predecessors, attained the extreme limits of excellence; yet we must recognize at the same time that they were neither the originators nor the sole representatives of their style. As art calligraphists they were only the pupils of the Chinese masters of the T'ang, Sung, and Yuēn dynasties, and could not—in fact did not—claim to have surpassed their instructors; but even were they without precursors or rivals in this direction, the comparative value of a calligraphic basis for pictorial art remains open to

discussion. The Chinese or Japanese painter can undoubtedly stamp his work with an unmistakable impress of mental culture and artistic feeling, but he can give expression to all this as clearly—for his countrymen at least—in a line of writing as in a portrait of a Buddhist god. We may, perhaps, accept writing, especially that of China, as a branch of art; but the Japanese teaching in the past tended to reduce painting to the contracted dimensions of a branch of calligraphy.

On the other hand, the Japanese painter has endowments which leave a heavy balance in his favour,—a large share of that quality in art which, for want of a better name, may be called "power"; a perfect appreciation of harmony in colour; an instinctive sense of effectiveness and propriety in composition; unequalled command of pencil; a ready and fertile invention; and, when he is disposed to exercise it, a keen and intelligent gift of observation. Let him learn to use all the wealth with which nature has favoured him, and shake off the encumbrance of unprofitable conventions, and his triumph in the higher sections of painting will be worthy of that which has placed him beyond rivalry in the more practical sphere of decorative art.

This ancient phase of pictorial art is destined to pass away, and already its images, overlapped by those of a new ideal, betray all the confusion of the change in a dissolving view; but it will leave indelible traces on that which is to replace it, and it must always possess a powerful attraction for the student, not only as matter for an important and interesting section of art history, but as a record of the mental, moral, and social characteristics of the people and castes by whom it was nourished and in some degree created. It is not, however, in the past or in the present that we must seek to discover the full range of the capacity of the Japanese painter, but in the future; and while we appreciate earnestly all that he has already effected, we reserve our highest admiration for the evidence that his work affords of an unmeasured force yet to be brought into action.





*APPENDIX.*

CHINESE

AND

KOREAN

PICTORIAL ART







Fig 136. Wu Tao tsz' and the pictured Dragon. From a drawing by Tachibana Morikuni.

## CHINESE ART.



NOTWITHSTANDING the extreme antiquity of the use of writing in China, there is to be found no substantial basis for a history of the Pictorial Art of the country until within comparatively recent times. The invention of drawing as one of "the six branches of calligraphy" is indeed referred by tradition to the period of the legendary monarch Fuh-hi, who is supposed to have reigned from 2852 to 2737 B.C., and a passing allusion to a portrait is found in the works of Confucius; but the first painter of whose labours we possess any definite record, belonged to an age no more remote than the third century of the Christian era, over 600 years after the period of Zeuxis. There can be no doubt, however, that a nation so far advanced in other respects must have attained to some proficiency in the art of drawing even before the era of Chinese Buddhism, but, as stated in Section I., it is probable that the higher development of painting in China was due to the influence exercised by specimens of Indian and Greek art introduced with the Buddhist religion.

The first painter whose memory has been rescued from oblivion, was a retainer of the Emperor Sun K'uan (d. 251 A.D.), named Tsao Fuh-hing (Jap. Sōfutsuyō), who became famous for Buddhist pictures and sketches of Dragons, but all that remain to commemorate his genius are two fabulous legends—one of which repeats the story already familiar to European ears, of a representation of a fly so skilfully introduced into a picture that the critic (in this case an Emperor) raised his hand to brush the supposed insect from the paper; the other relating how the timely

display of a dragon limned by the same artist, caused the clouds to gather in the sky, and the rain to fall upon the parched earth in time to avert a famine that threatened the whole land.<sup>1</sup>

The next artist whose name has reached us was Chang Sang-yiu (Jap. Chōsōyu), who was engaged by the devout monarch Wu Ti (r. 502—549, A.D.) as a painter of Buddhist pictures. It is doubtful whether any of his works are now in existence, but his style has been handed down by followers, amongst whom are numbered many famous masters of the brush. He is the subject of a fable which credits him with the delineation of a dragon of such miraculous semblance to "nature," that with the final touches the pictured monster became suddenly inspired with life, and in the midst of sable clouds and deafening peals of thunder burst through the walls to vanish into space. A similar story is also attached to the name of Wu Tao-tsz' (see fig. 136).



Fig. 137. 'The last picture of Wu Tao-tsz'. From a drawing by Tachibana Morikuni.

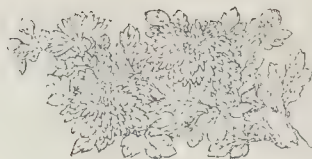
The seventh century brought two famous painters, whose biography is free from supernatural embellishment, the brothers Yen Li-teh (Jap. Enriūtoku), and Yen Li-pun (Enriūhon), the latter of whom is especially remembered for a series of historical portrait studies of ancient paragons of loyalty and learning.

The most substantial figure in the history of the earlier Chinese art belongs to the eighth century, and is that of Wu Tao-tsz', the Go Dōshi or Go Dōgen of the Japanese. This painter is said to have failed in his efforts to gain distinction as a calligraphist, but his genius in the higher regions of pictorial art recommended him to the notice of the Emperor Ming Hwang (713—756 A.D.), with whom he remained in high favour until his death. His style is said to have been formed upon that of Chang Sang-yiu, whose spirit was believed to have reappeared upon the earth in

<sup>1</sup> See Mayers, "Chinese Reader's Manual."







**PLATE 69. (CHINESE ART.)**

**1. HORSES.**

From a picture by HAN-KAN (Jap. KANKAN), engraved in the *Wa-Kan mei-gwa yen*. Eighth century.

**2. CRANE.**

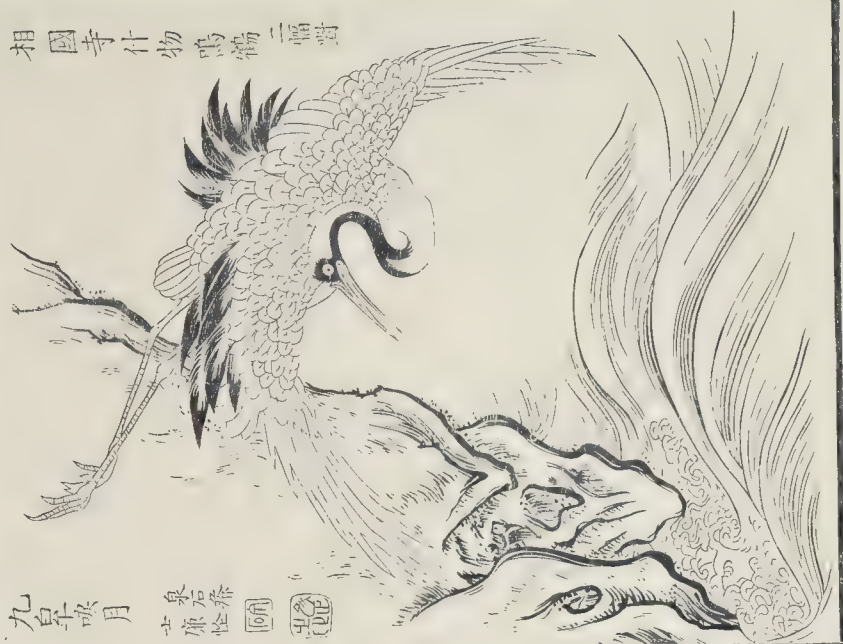
From a picture by an unknown artist, engraved in the *Gwa-ko sen-ran*. Sung dynasty (?).

A PAINTING almost identical in detail with this work is included in the British Museum Collection (Chinese, No. 16), and bears the signature Siang Lang-lai (Jap. Jōyōbei). The inscription upon the box in which it is preserved attributes it to Mih Yuen-chang (Beigenshō), a famous artist and calligraphist of the Sung dynasty.

The design is frequently repeated in Japanese industrial art.

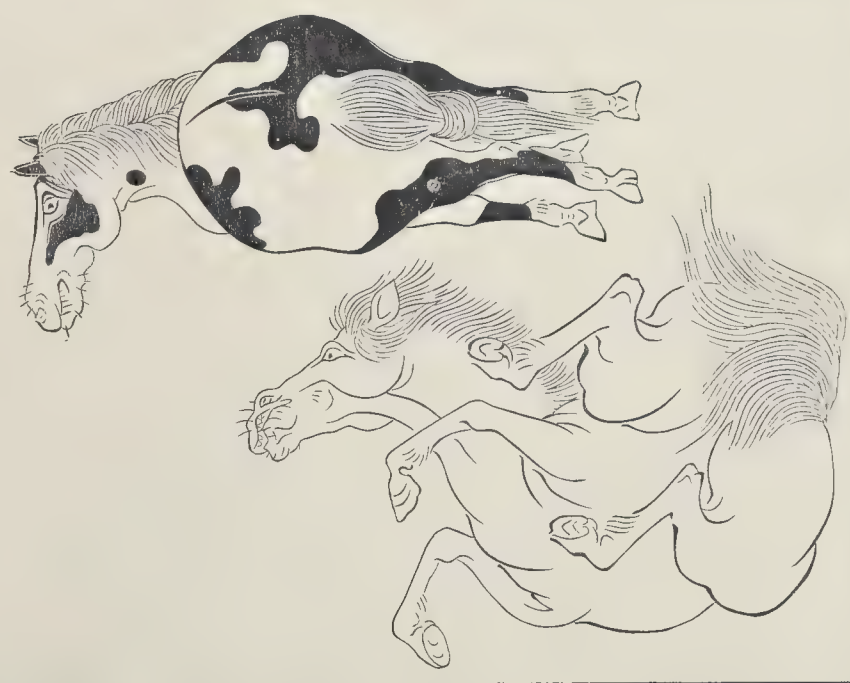


相國寺什物鵲鶴三幅對



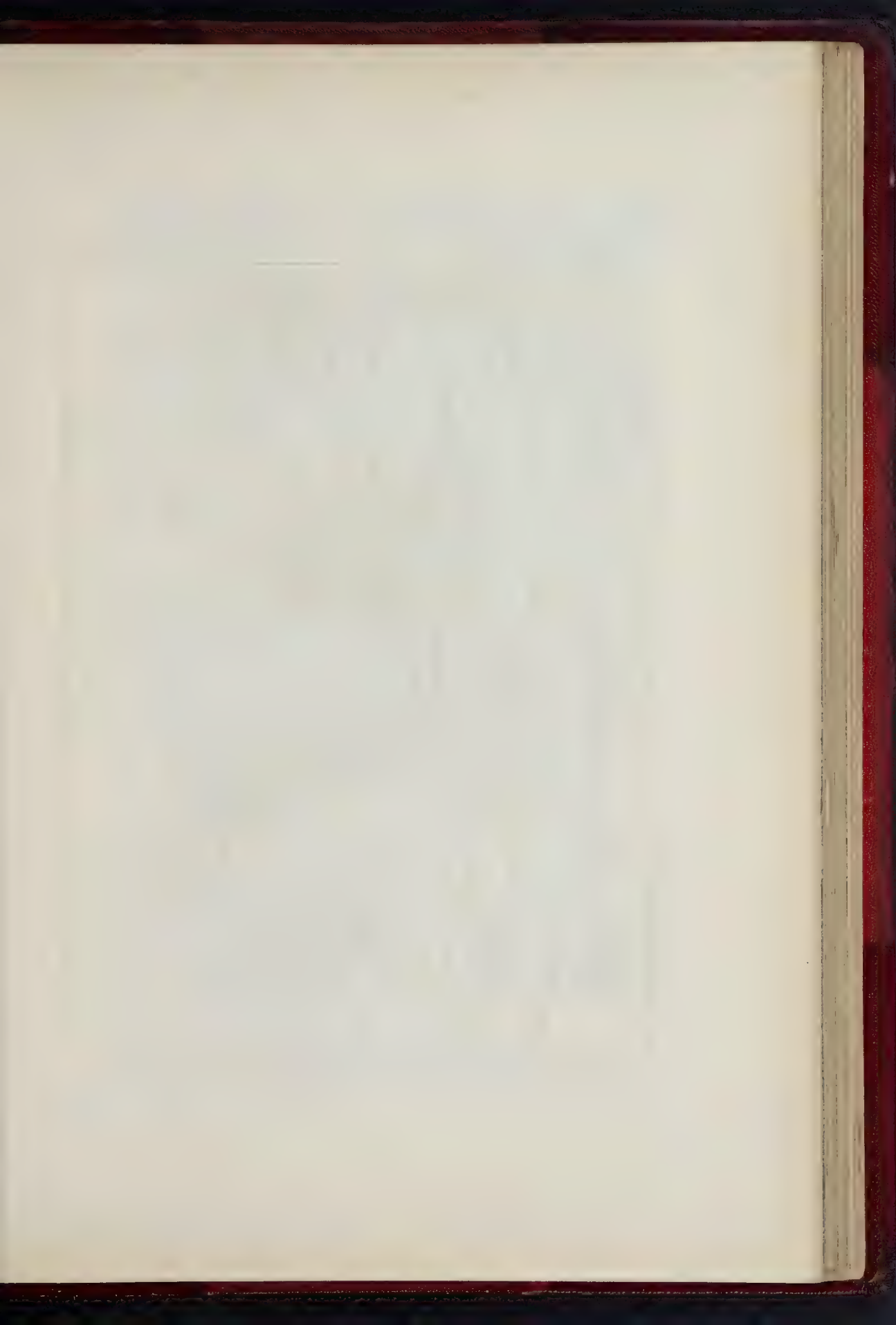
九阜嶼月

泉石  
康怡









THE EIGHT INCIDENTS OF THE NIRVĀNA OF S'ĀKYAMUNI

(JAP. "*Hassō no néhan*").

*Engraved on copper from a picture by Wu Tao-tsz', a Chinese artist of the eighth century.*

THE subjects represented are as follows:—

1. (The lowest subject on the left) "The scene of the preaching to Moki (?) by the World Honoured (Bhagavat)." S'ākya is seated upon a throne surrounded by a kneeling audience of disciples.

2. (The lowest subject on the right) "The scene of the World Honoured accepting the offering of Tchunda." S'ākyamuni, supported by the Two Kings (Ni Ō) and his disciples, receives the devotees who kneel before him holding their votive alms-bowls, one of which, reverently tendered by the believer Tchunda, contains the fatal offering of pork that caused the last illness of the Teacher.

3. (Above the last) "The scene of the Tathāgata\* ascending into the air as a manifestation before the great assembly." S'ākya is seen rising in the air above his seat before an assemblage of princes and disciples, who gaze upon the miracle in ecstasy.

4. (The central design) "The scene of Buddha entering into the state of Nirvāna." S'ākya appears lying extended upon his right side in the midst of the grove of Sāla trees. He is surrounded by a large body of mourners, whose energetic expressions of grief contrast strongly with the placid aspect of the Buddha. Brahma and Indra, the Dragon Kings, mighty Dévas and Dévis, the most beloved Disciples of the Master, and even the animal world, whose welfare had been secured by the doctrines of the Faith, unite in the mourning for the close of the material existence of the Great Prophet. Ananda, his relative and favourite pupil, has fallen unconscious at the feet of the couch; the Kingly Pair, Brahma and Indra, have cast themselves to the earth, their athletic limbs writhing in strong convulsions; and even the lion and elephant, types of brute strength, roll upon the ground in uncontrollable transports. Conspicuous by its absence amongst more familiar quadrupeds is the cat, whose murderous spirit is fabled to have caused the death of the rat that was appointed to bring for the dying Tathāgata the medicines for his relief, but which are to be perceived tied to the extremity of a Ringed Staff hanging upon a limb of one of the sacred trees.

Approaching upon a cloud that hangs above the grove is seen the deified Lady Māya, the mother of S'ākya, accompanied by her Heavenly retinue, and escorted by a priestly figure (Kshitegarbha?) bearing the Ringed Staff of the Buddhist pilgrim.

5. (Above the last) "The scene of the Tathāgata stretching out his feet towards Kāsyāpa." The coffin of the Buddha raised upon a lofty pyre is surrounded by worshippers. Two priests have mounted the erection, and are kneeling before the remains, while the feet of the corpse are miraculously extended through the end of the coffin.

6. (Above No. 1) "The scene of the vain endeavours of the Wrestlers to raise the coffin."

7. (Above the last) "The scene of the spontaneous flight of the Holy Coffin around the city of Kus'i." The coffin, which is supported by a cloud, and guarded by a Dévi, who holds above it a canopy of royalty, has emerged from the gateway of the mausoleum and is sailing through the air.

8. (Above No. 3) "The scene of the distribution of the *S'arīra* (cremation relics) by the Brāhmana Gandakūla." The sacred Reliquary emitting streams of light is placed upon a table, around which stand and kneel an assemblage of princes, each of whom holds a vase for the reception of a fragment of the ashes of the Buddha. Gandakūla is seen approaching the urn for the purpose of dividing its contents.

In the left lower corner of the picture is the inscription, *Tō Go Dōshi hitsu*. From the brush of Wu Tao-tsz', of the T'ang Dynasty. A line at the bottom of the picture records the name of the temple in which it is preserved. "Kiuchiozan Manju Zenji." The monastery of the Zen sect Manju, or Kiuchiozan (Kioto)."

The original painting is executed upon silk, and measures 4 feet by 6 feet. The colours and outlines are still in a good state of preservation.

Wu Tao-tsz', the artist, one of the most famous Masters of China, was in the service of the Emperor Ming Hwang (A. D. 685 to 762), and left so great a reputation for pictorial realism, that his countrymen could only express their admiration by the most extravagant flights of fancy. Another of his works is reproduced on plate 71.

The engraving was executed in 1880 by Ishida Aritoshi.

\* The highest of all epithets given to every Buddha. "The literal meaning is *sic profectus*, i.e. one whose coming and going is in accordance with that of his predecessors" (Eitel).

八相涅槃像御影

如來為迎出山之處



百劫夢羅門分舍利之處

如來昇空小眾之處

世尊受施陀供養之處

聖地自應脫肉口脂瓶之處

力士擊棺不動之處

世尊為母起說法之處

唐吳道子筆

九龍山萬壽禪寺

大清國大興縣縣志卷之四





the person of his follower. Like the older master he won his chief renown in the section of religious art, but his landscapes were remarkable for picturesque feeling and strength of design, and of his life-like portraiture of animals there are many strange stories. The few works that have survived, two of which are reproduced on plates 70 and 71, are sufficient to convey some idea of his power, and to prove how feeble is the art by which China is now known, compared with that which flourished upwards of 1100 years ago.

The somewhat Taoistic legend that closes his life-story is worth repeating, as an example of a kind of ingenuity in fiction almost peculiar to the Chinese. It runs somewhat as follows:—Ming Hwang having commanded Wu Tao-tsz' to paint a landscape upon the wall of one of the apartments in the palace, the artist screened the surface prepared for his work by the folds of a curtain, behind which he retired to carry out the task unseen. After a while he reappeared to announce its completion, and drawing aside the veil, revealed to his patron a glorious scene, spreading out into infinite space, diversified with glade and forest, winding streams and azure mountains, and vying in all its myriad details with the fairest aspects of nature. While the Emperor gazed in rapture upon the marvellous creation, the painter, indicating a gateway before a stately building in the foreground of the picture, clapped his hands, and the entrance flew open.<sup>2</sup> "The interior is beautiful beyond conception," said the artist. "Permit me to show the way, that your Majesty may enter and behold the wonders it conceals." Then, passing within, he turned to beckon his master to follow; but in a moment the gate closed behind him, and before the amazed sovereign could advance a step, the scene faded like a vision, leaving the wall blank as before the contact of the painter's brush. And Wu Tao-tsz' was never seen again.

Two lesser celebrities of the same period were Wang Wei (Ōi), a landscape painter who held high rank at the court between 713 and 742 A.D., and his *protégé* Han Kan (Kankan), who is chiefly remembered as a painter of horses. One of the sketches of the latter, engraved in plate 69, demonstrates a closer observation of nature than is usually exhibited in the treatment of the same subject by later artists, and lends colour to the excuse by which the painter is said to have evaded an Imperial order to place himself under the instruction of a rival—that "he had already the best of teachers in the steeds of his sovereign's stables." Of many other names remembered in association with painting under the T'ang dynasty, the principal are those of Li Tsien (Rizen) and his son Li Chung-ho (Richiūwa), noted for drawings of figures and horses; Yuën Ying (Genyei), best known for his minutely drawn representations of insect life; and two masters, Kiang Tao-yin (Kiōdōin) and Li Chêng (Risei), who, like Wang Wei, devoted their brushes chiefly to landscape.

The frequent references to famous masters of landscape in this period, supported by such evidence as that afforded by the picture engraved on plate 71, prove that the artistic

<sup>2</sup> In some versions of the story the gateway is referred to as the entrance to a grotto.

appreciation of natural scenery existed in China many centuries before landscape played a higher part in the European picture than that of an accessory.



Fig. 138. From a Chinese Landscape of the Sung Dynasty.

The Sung dynasty, extending from 960 to 1279 A.D., was rich in famous artists. Of these Muh Ki (Mokkei), Liang Chi (Riōkai), Kwoh-hi (Kwakki), the Emperor Hwei Tsung (Kisō Kōtei), Li Lung-yen (Ririūmin), Ma Yuēn (Bayen), Hia Kwei (Kakei), Yuh Kien (Giok'kan), Hwui Su (Keiso), and Mih Yuēn-chang (Beigenshō) may be named as a few of the men whose example guided and stimulated the development of the revived



Fig. 139. From a Chinese Landscape of the Sung Dynasty.

Chinese art of Japan. Ngan Hwui (Ganki), who lived in the thirteenth century, is usually associated with the great painters of the Sung dynasty, and his name appears together

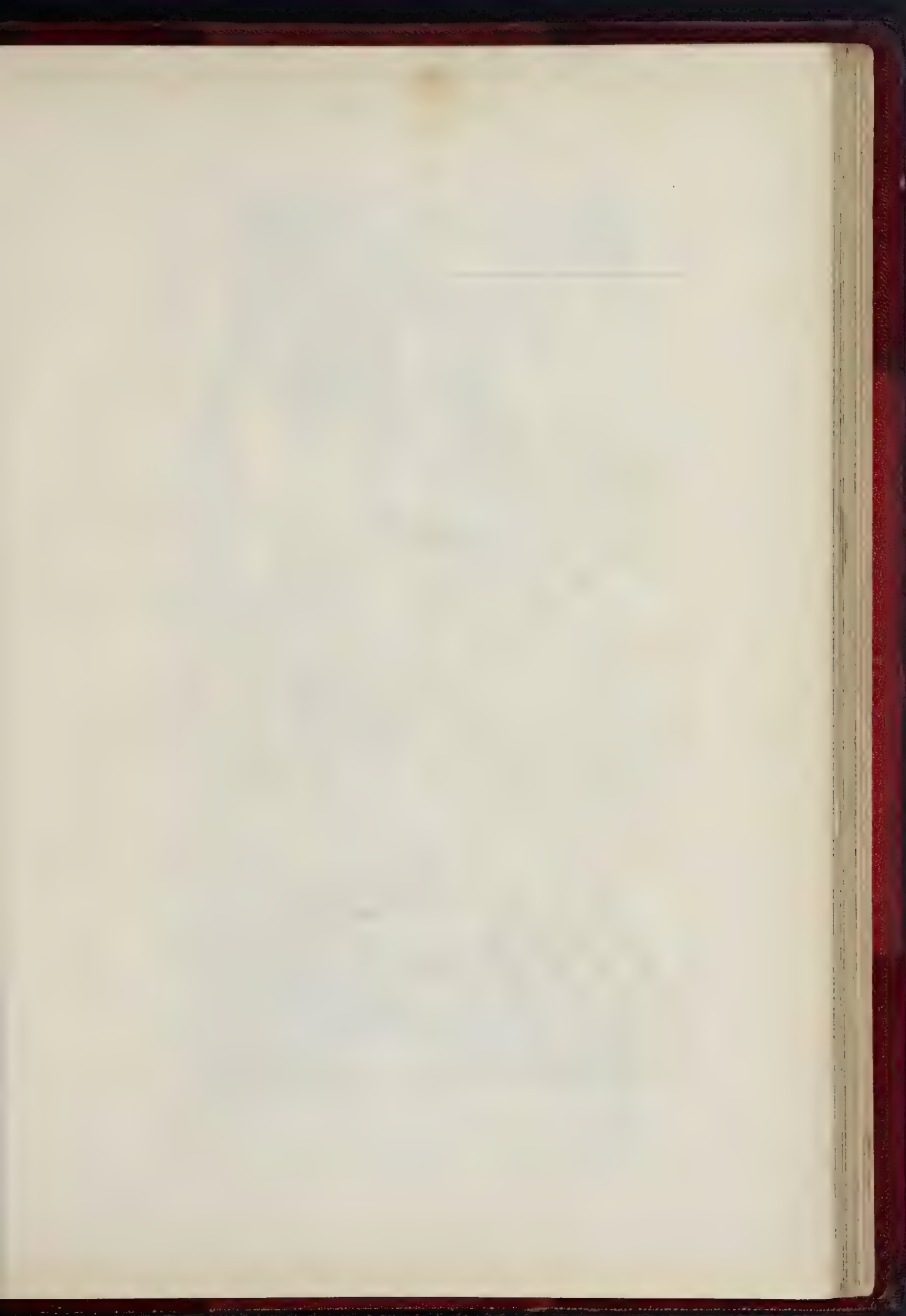




PLATE 71. (CHINESE ART.)

LANDSCAPE. ROCKY SCENERY, WITH WATERFALL.

From a picture by WU TAO-TSZ' (eighth century), engraved in the *Shiüko Jisshün*.

No comment is required upon the historical and artistic importance of this work, the power and naturalistic feeling of which is apparent even in the woodcut translation. A hand-drawn copy of the same picture may be seen in the British Museum Collection (No. 173, Chinese), and a fine modern adaptation of the design, by Tano Bunchō, has been reproduced by M. Gonse in "L'Art Japonais."

See also plate 70, after the same artist.









with those of Ma Yuēn and Hia Kwei in the compound word "Bakagan" (Ba-yen, Ka-kei, and Gan-ki), under which the three were grouped by their Japanese admirers into a trinity of pictorial eminence.

The style developed under these masters, who represented the "Northern School" of China, was a remarkable one, characteristic in its nobility, its simplicity, and in its somewhat capricious limitations. As might be expected from a people with whom writing had assumed so exaggerated an importance, the calligraphic element in their works was predominant and all-important, but it was strengthened by traces of a rare naturalistic power. There was no attempt at perspective, as we now understand the word, no true *chiaroscuro*, nor any such comprehension of anatomical form as appears in early Greek art, but the painters had studied nature from the aspect of the impressionist, and while closing their eyes to some of its teachings, succeeded in other directions in rendering its meaning with a felicity that appeared to be as much the result of inspiration as of study. In colouring, the tendency of the artist, except in his Buddhist compositions, was in favour of tender harmonies, secured by the use of pale, transparent, local tints, with a very sparing application of bright pigments; but many of the most highly prized works were executed in simple monochrome. Their motives were almost identical with those adopted by their Japanese imitators of the Chinese, Sesshū, and Kano schools (see Section 1). A bird, an orchid, or a branch of bamboo or flowering plum-tree sufficed as the subject for a picture, but trivial as such objects may appear to us, they often possessed an abstract meaning for the artist and his patrons in recalling a famous verse, illustrating a sentiment, or symbolizing a moral or physical quality. Landscape appeared to have a peculiar charm for many of the most gifted painters, who delighted in perpetuating the wildest scenery that nature offered to their pencils, and dreamed not of the combinations of hand-made rockery, toy-shop vegetation, and uninhabitable dwelling-places which modern porcelain and tea-chest decoration introduces to the world as pictures of China. Portrait painting, such as Vandyck practised, appears to have had no existence, but the want was compensated for as well as might be by traditional or imaginary portraiture of ancient sages or warriors, or of the supernatural creations of Taoist fiction. Lastly, the more complex and dramatic motives were furnished by incidents of history, Buddhistic and Taoistic legendary lore, and moral anecdotes. From this fairly comprehensive selection, some artists were contented to adopt a single item as the speciality upon which they hoped to found a reputation; like Han Kan, who is known only as a painter of horses, and Hwei Tsung, whose name is identified with drawings of the falcon: others sought a larger field for their efforts, like Muh Ki, who delineated birds, quadrupeds, and the human figure, all with equal skill; while a few, like Mih Yuēn-chang, won fame in every section of their art, and even extended their triumphs to pure calligraphy. It must not be forgotten, moreover, that the higher artistic qualities of the Buddhist picture, which differed so widely in character from the secular compositions, are probably to be accredited to the Chinese painters of the T'ang, Sung, and Yuēn dynasties.



The materials were good and sufficient within their limited range. The artist possessed a fair supply of colours, and expended great care over their preparation, if we may judge by their durability; and gold was freely used in sacred, and occasionally in secular art. The picture was usually painted upon silk or paper, but



Fig. 140. The Rishi Li T'ieh Kwai. Copied from a picture by Ngan Hwui, of the Yuén Dynasty, by Kano Tanyü. Compare with fig. 20.

a variety of other surfaces might be employed for the same purpose. The brushes were similar to those of the Japanese artist—in fact, nearly all that has been said as to the materials of Japanese pictorial art might be repeated here with little change.





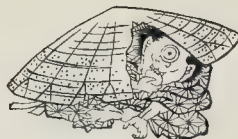


PLATE 72. (CHINESE ART.)

THE PHYSICIAN AND THE GENIUS.

From a picture by LI LUNG-YEN (Jap. RIRIŪMIN), of the Sung dynasty, engraved in the *Wa-Kan mei-gwa yen*.  
Eleventh century?

THE physician Pien Ts'iao (Jap. Henjaku), in the attire of a scholar, is receiving the instructions of the genius Ch'ang Sang Kung (Jap. Chōsō Kun), a wild-looking being with massive features and prominent eyes.

Pien Ts'iao was a famous Chinese physician of the sixth century B.C., who is said to have dissected the human body, and to have been the "discoverer" of those imaginary channels for the vital spirits which are still accepted as an article of faith and a basis for practice by the vast majority of Chinese and Japanese professors of medicine. His supernatural powers in the art of healing were attributed to the teachings of the Rishi Ch'ang Sang Kung.





雲房先生

呂洞賓

李龍眠筆









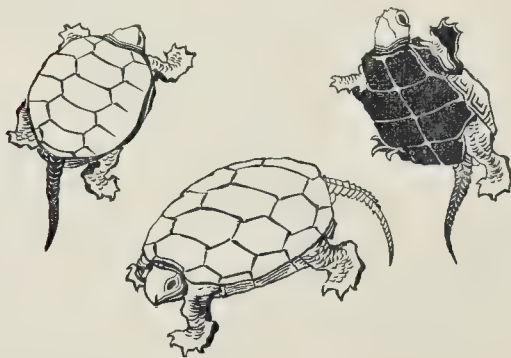
PLATE 73. (CHINESE ART.)

DOVE AND FALCON.

From paintings by the Emperor HWEI TSUNG (reigned 1101—1126), engraved in the *Wa-Kan mei-gwa yen*.

COLLECTORS of Japanese art curiosities will recognize these drawings by their frequent repetition in the decorative designs upon modern lacquer and porcelain. The tendency of the style is distinctly naturalistic, as in most of the pictures anterior to the Ming dynasty.

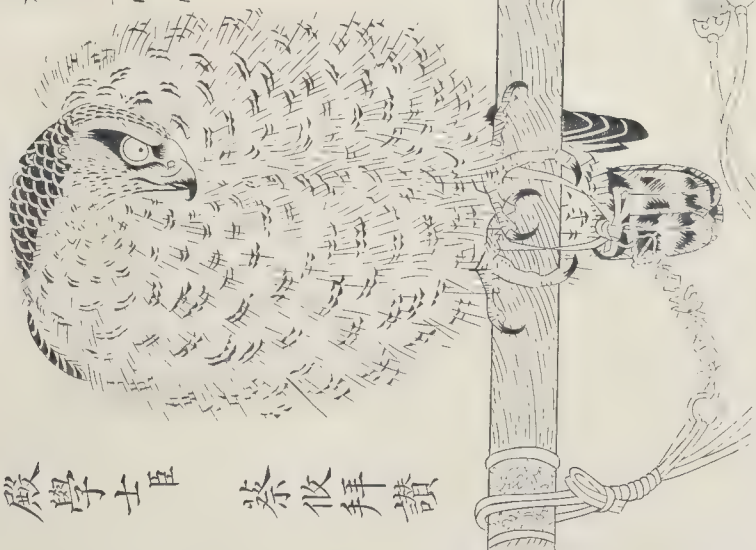
Compare with Plate 61.





徽宗皇帝筆

御禽之所畏獸之所驚深  
視鰲魚不怡情勢之有容人俯



宣和殿學士臣 蔡攸拜讚





The Chinese knew nothing of fresco or encaustic painting, and never, so far as we can learn, made any use of oil as a medium for their pigments, but it must of course be remembered that the latter addition to the painter's resources was equally unknown in Europe down to the fifteenth century.



Fig. 141.<sup>3</sup> From a picture by Yüeh Shan (Gessan). Ming dynasty.

With the Ming dynasty commenced the decadence of Chinese pictorial art. The Japanese painter Sesshiü, who visited China in the fifteenth century and attached himself to a famous monastery there for some years, regarded the works of the

<sup>3</sup> The reproduction is incomplete. In the original, the horse is seen to have thrown its rider, whose shoe appears at the feet of the animal.

Chinese artists of his time as incapable of conveying any lessons to a man who had studied nature and the old masters; and it is true that the immense augmentation of the members of the craft in later years<sup>4</sup> not only failed to bring any permanent accession of strength, but did much to weaken the force of the example set by their



Fig. 142. Hotei and Children. From a Chinese picture of the Ming dynasty.

precursors. There were, however, as late as the fifteenth and sixteenth centuries, many painters of great merit; but the best of these, including Lin Liang (Rinriō)

<sup>4</sup> A Japanese reprint of a Chinese book, called the *Gem-min-sei roku*, published in 1777, which enumerates the leading painters and calligraphists who lived under the Yuēn, Ming, and Tsing dynasties, includes over three thousand names of artists.



PLATE 74. (CHINESE ART.)

DRAGON.

From a picture by Ch'ên So-ung (Jap. Chinshōwō), a Chinese painter of the Sung dynasty (A.D. 960—1280).

Engraved after a cut in the *Wa-Kan mei-gwa yen*.

THE Japanese Dragon (Ch. Lung; Jap. Riō or Tatsu) is a faithful transcript of the models received in early times from Chinese artists, and although long since thoroughly incorporated with the native traditions, its original characters do not appear to have undergone any alteration, for the nineteenth-century Dragon of Hokusai might, in point of physiognomy and attributes, claim twin-brotherhood with the creature depicted by the Sung Master, Muh-ki.

In its usual form it is a composite monster, with scowling head, long straight horns, a scaly serpentine body, a bristling row of dorsal spines, four limbs armed with formidable claws, and with curious flame-like appendages to its shoulders and hips. The claws are usually three on each foot, but the number may be increased to five. According to the Japanese Cyclopædia, which quotes from a Chinese authority, the Dragon has the head of a camel, the horns of a deer, the eyes of a demon, the ears of an ox, the body of a serpent, the scales of a carp, and the claws of an eagle. The artist, however, does not adhere very strictly to these laws of composition.

Zoologically, it is regarded by the Chinese as the King of the Scaly Tribe. Its attributes are very varied; like the Rishis, it can assume other forms, and has the power of rendering itself visible or invisible at will. According to Kwan Tsze (seventh century B.C.), as quoted by Mayers, it "becomes at will reduced to the size of a silkworm, or swollen till it fills the space of heaven and earth." It is, however, subject to Buddha and his disciples, and is not only susceptible to fleshly ailments, like the sickly monster that submitted its enfeebled frame to the curative needles of the physician Ma She Hwang, but is even amenable to human affections, as in the case of the dragon which assumed mortal form as the Princess Toyotama and became an ancestress of the Mikados.

In Chinese Buddhism it plays an important part either as a force auxiliary to the law, or as a malevolent creature to be converted or quelled. Its usual character, however, is that of a Guardian of the faith under the direction of Buddhas, Bōdhisattvas, or Arhats. As a Dragon King it officiates at the baptism of S'ākyamuni, or bewails his entrance into Nirvāna; as an attribute of saintly or divine personages it appears at the feet of the Arhat Panthaka, emerging from the sea to salute the goddess Kwanyin, and as an attendant upon or alternative form of Sarasvati, the Japanese Benten; as an enemy to mankind it meets its Perseus and St. George in the Chinese monarch Kao Tsu, and the Shintō God, Susanō no Mikoto; as an emblem of majesty its name is an euphemism for that of the Emperors of China and Japan, the Imperial throne becoming the Dragon Seat, the face of the Ruler the Dragon Countenance; and lastly, the days of the Dragon and Tiger are chosen for the publication of the list of graduates at the examinations of the Middle Kingdom, because the former is emblematic of the Sovereign, the latter of the Government.

As the presiding genius of the Rain-fall, it quits the waters to soar through the heavens enshrouded in the murky wreaths of the storm-cloud, through which are dimly shown its hideous head, menacing claws, and snaky coils. In times of drought, moved by the prayers or incantations of the people, it brings the refreshing showers upon the parched earth. As appendages to Taoist legends, it appears under the spell of the Rishi Ch'ên Nan, or bearing the physician Ma She Hwang, to heaven. In Shintoism it appears as the true form of the wife of Hikohohodemi no Mikoto, Toyotama Himé, from whom the Mikados of Japan derive their Dragon blood. Lastly, as a symbol of time and place, it gives its name to certain days and years, and to a point of the compass.

There is little doubt that it was originally one of the many products of the ingenuity of the Chinese, who were especially fond of evolving supernatural forms by the combination of heterogeneous parts drawn from many natural sources. Its figure is essentially that of a snake idealized by the addition of contributions from various parts of the animal kingdom, and in Chinese and Japanese story, as in Aryan legend, the names Serpent and Dragon are sometimes interchangeable. Its early Buddhistic representative in India appears to have been a serpent, for no dragon is to be seen in the relics of Indian Buddhistic art, but in the Amravāti sculptures its place is filled by the Cobra de capello, the fierce horned head being there substituted by a perfectly realistic portraiture of the vicious face and expanded hood of the venomous reptile. (British Museum Catalogue, p. 49.)



金 龍 躰



陳 所 翁  
筆



and Lü Ki (Riöki), were avowed imitators of the older masters. Nearly all that had its origin or chief development in this and the subsequent period fell so far below the level attained by the masters of the T'ang and Sung dynasties that it amply justified the later Chinese in their reverence for the superior excellencies of their forefathers. One set of painters brought into favour a laboured design and a minutely decorative colouring that, although sufficiently well adapted for the embellishment of porcelain, was meretricious and feeble when compared with the more ancient manner. Another group of men, composed chiefly of adepts in literature and calligraphy, fostered a mannerism that had received its first breath of life before the close of the Sung dynasty—"the style of the Southern school," which involved an exaggerated appreciation of calligraphic dexterity and a compensating disregard for naturalistic canons. The third and latest manifestation of pictorial decay is too conspicuous, in the decoration of every piece of ill-made lacquer and every tawdry plate and vase that deface the shelves of European and American dealers in Orientalisms, to require special notice here. The one exception to the general decay in later centuries was a style which, so far as we are aware, numbered only two important followers, Ch'eng Chung-fu (Chinchiüfuku) and Si-kin Kù-sze (Seikin Koji), both of whom lived under the Ming dynasty. These artists, seeking better results in the painting of portraits than had been found attainable by pursuing the calligraphic ideal, ventured to represent the outlines and shadows of the face as they saw them, and with a success that may be estimated by an examination of the two specimens in the British Museum collection (Nos. 13 and 37, Chinese). But the experiment does not appear to have tempted a single painter of ability to follow in the same path, and the originators scarcely find a mention in the records that give prominence to hundreds of imitative mediocrities who had no strength to wander from the well-worn track of convention.

There is, perhaps, no section of art that has been so completely misapprehended in Europe as the pictorial art of China. For us the Chinese painter, past or present, is but a copyist who imitates with laborious and indiscriminating exactness whatever is laid before him, rejoices in the display of as many and as brilliant colours as his subject and remuneration will permit, and is original only in the creation of monstrosities. Nothing could be more contrary to fact than this impression, if we omit from consideration the work executed for the foreign market—work which every educated Chinese would disown. The old masters of the Middle Kingdom, who, as a body, united grandeur of conception with immense power of execution, cared little for elaboration of detail, and, except in Buddhist pictures, sought their best effects in the simplicity of black and white, or in the most subdued of chromatic harmonies. Their art was defective, but not more so than that of Europe down to the end of the thirteenth century. Technically, they did not go beyond the use of water-colours, but in range and quality of pigments, as in mechanical command of pencil, they



had no reason to fear comparison with their contemporaries. They had caught only a glimpse of the laws of chiaroscuro and perspective, but the want of science was counterpoised by more essential elements of artistic excellence. In motives they lacked neither variety nor elevation. As landscape painters they anticipated their European brethren by over a score of generations, and created transcripts of scenery that for breadth, atmosphere, and picturesque beauty can scarcely be surpassed. In their studies of the human figure, although their work was often rich in vigour and expression, they certainly fell immeasurably below the Greeks; but to counterbalance this defect, no other artists, except those of Japan, have ever infused into the delineations of bird-life one tithe of the vitality and action to be seen in the Chinese portraits of the crow, the sparrow, the crane, and a hundred other varieties



Fig. 143 From a picture by Pien King chao (Henkeisho). Ming dynasty.

of the feathered race. In flowers the Chinese were less successful, owing to the absence of true chiaroscuro, but they were able to evolve a better picture out of a single spray of blossom than many a Western painter from all the treasures of a conservatory.

If we endeavour to compare the pictorial art of China with that of Europe, we must carry ourselves back to the days when the former was in its greatness. Of the art that preceded the T'ang dynasty we can say nothing. Like that of Polygnotus, Zeuxis, and Apelles, it is now represented only by traditions, which, if less precise in the former than in the latter case, are not less laudatory; but it may be asserted that nothing produced by the painters of Europe between the seventh and thirteenth centuries of







PLATE 75. (CHINESE ART.)

DRAGON. CROW.

From pictures by MUH-KI (eleventh century), engraved in the *É-lou te-kagami*.

THERE are few existing works that demonstrate better than these, both the relationship of Japanese and Chinese art, and the modern decadence of the latter. Paintings attributed to, and copied from the same master will be found in the British Museum Collection (Nos. 9, 10, 161, and 162, Chinese).

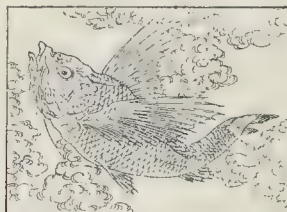












PLATE 76. (CHINESE ART.)

BAMBOOS.

From a picture by YIU-K' IEN TS' IEN-TUN (Jap. YUKEN SENDON), engraved in the *Shiūko jis'shi*. Eleventh century (?).

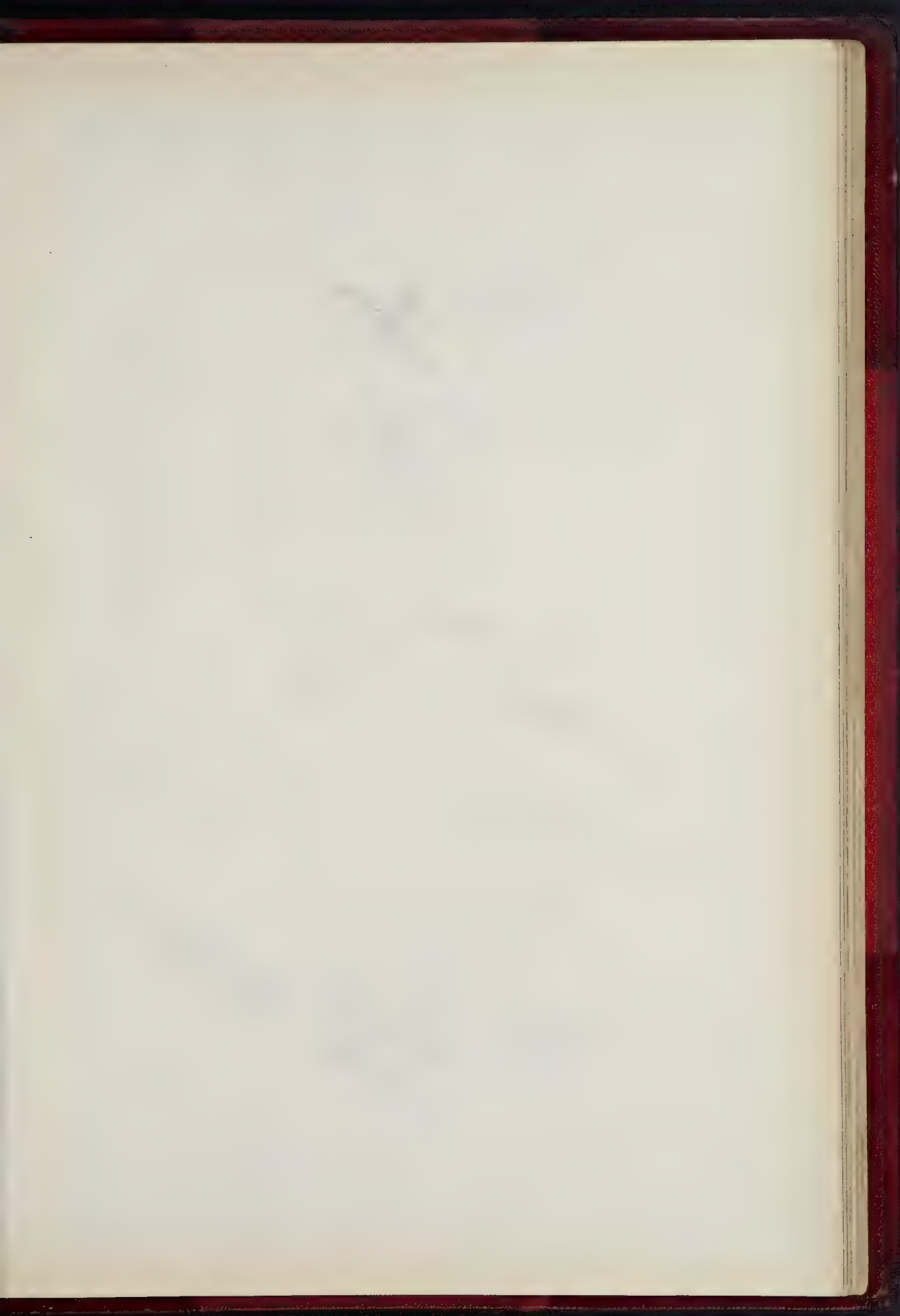




南  
竹  
滑  
龍  
□  
□









**PLATE 77. (CHINESE ART.)**

**1. SQUIRREL AND VINE.**

From a picture by WANG YUEN-CHANG (Jap. ŌGENSHŌ), engraved in the *Ê-mon tô-kagami*. End of fifteenth century.

**2. BIRD.**

From a picture by WAN CHIN (Jap. BUNSHIN), engraved in the *Wa-Kan mei-gwa yen*. Sixteenth century.

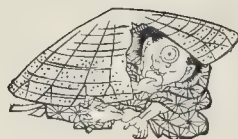












**PLATE 78. (CHINESE ART.)**

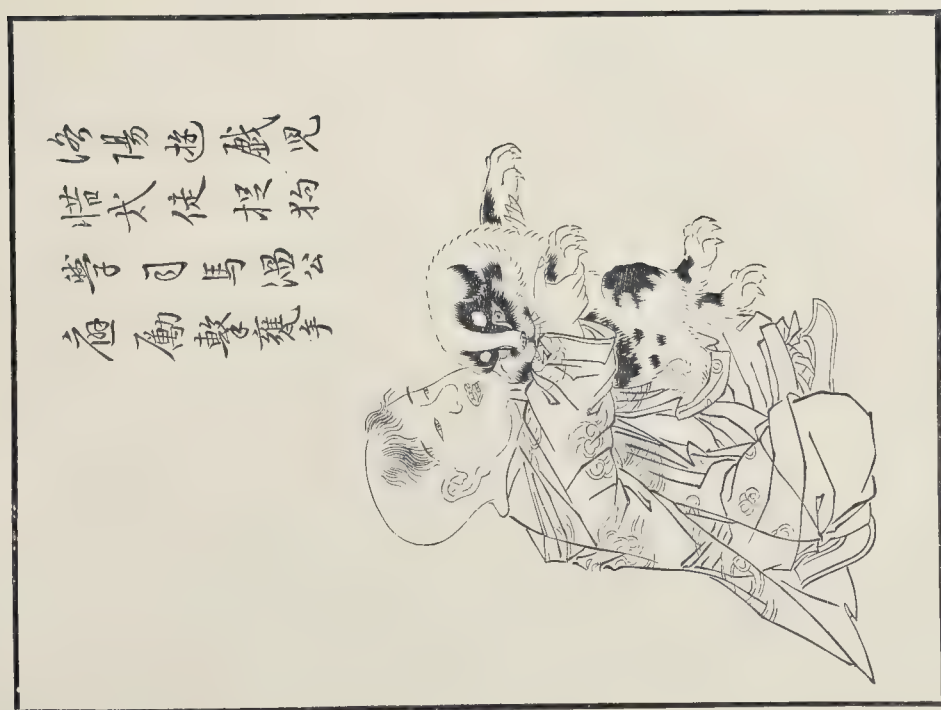
**1. BOY AND PUPPY.**

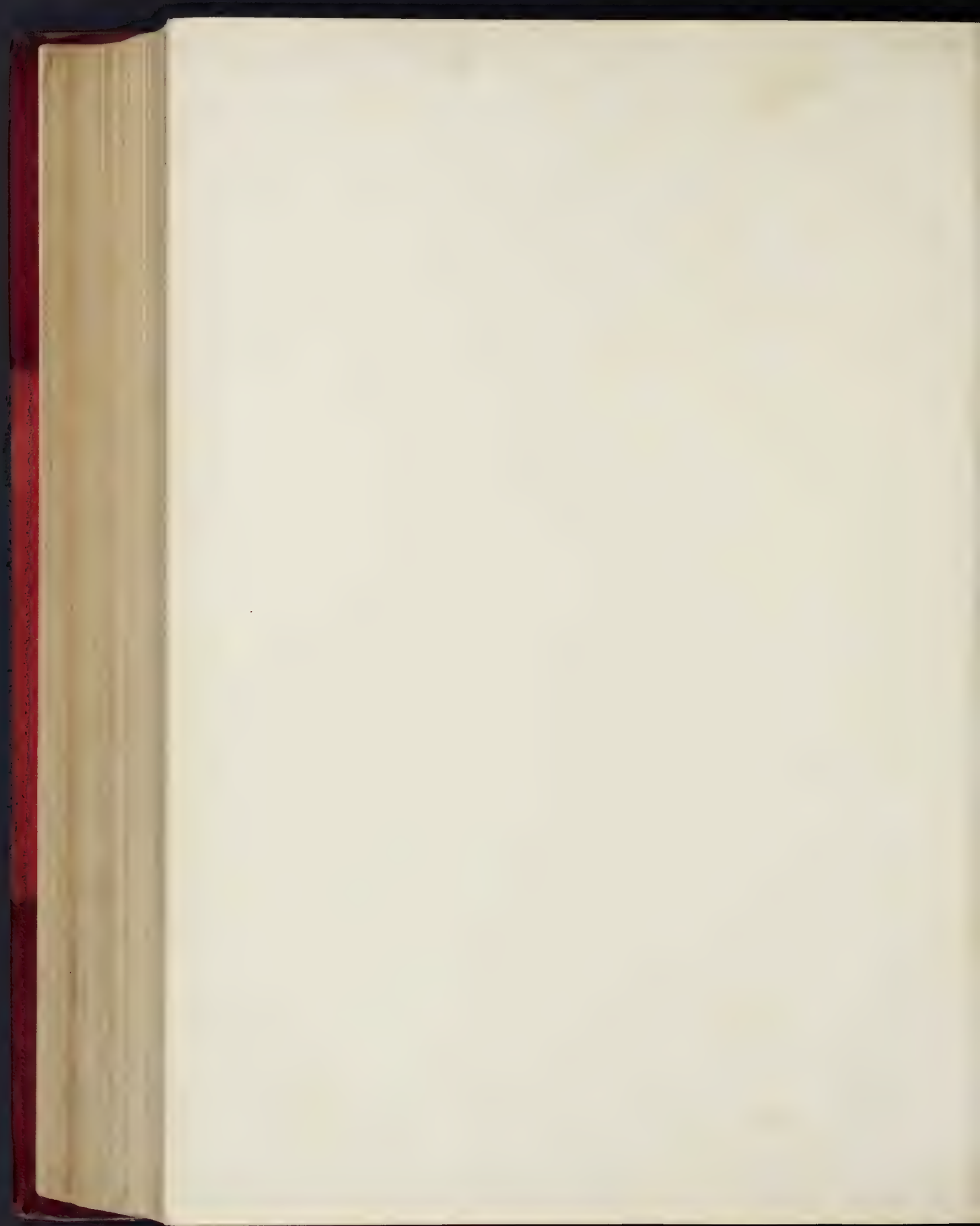
From a picture by K'IU-YING (Jap. KIUYEI), engraved in the *É-hon té-kagami*. Sixteenth century.  
Compare with fig. 21.

**2. BIRDS AND PEONIES.**

From a picture by WANG LIEH-PUN (Jap. ORICHON), engraved in the *Wa-Kan mei-hitsu gwa-yei*.  
Sixteenth century.









the Christian era approaches within any measurable distance of the works of the great Chinese masters who gave lustre to the T'ang, Sung, and Yuên dynasties, nor—to draw a little nearer to modern time—is there anything in the religious art of Cimabue that would not appear tame and graceless by the side of the Buddhistic compositions



Fig. 144 Kwanyu, the Chinese God of War From a Chinese picture of the Ming dynasty.

of Wu Tao-tsz', Li Lung-yen, and Ngan Hwui. Down to the end of the Southern Empire in 1279 A.D., the Chinese were at the head of the world in the art of painting, as in many things besides, and their nearest rivals were their own pupils, the Japanese.

The relation of Chinese to Japanese painting has already been touched upon. Japanese culture has lent many elements of poetry and grace to the parent art: in the Shijō school it added something in truth; and chiefly through the Yamato and Ukiyo-yé schools it contributed numberless original features in motive; but in strength the palm must still rest with the Middle Kingdom, and China may claim as its own every main artistic principle that guided the brushes of Kanaoka, Meichō, and Motonobu. It is, indeed, often difficult for any but an expert to distinguish a work of the early Japanese leaders of the "Chinese school" from a Chinese picture, and many a design that adorns the modern porcelain and lacquer of Japan is to be traced almost line for line to a Chinese original of eight or nine centuries ago. The



Fig. 145. Reduced facsimile of Chinese woodcut in the *Kwanyin Sūtra* (1331).

Japanese artist will not gainsay the tribute to his continental neighbours, for he has acknowledged in graceful language, as well as by the more substantial flattery of imitation, the genius of the old masters of China, and the goal of his ambition in former days was to deserve a comparison with such men as Muh Ki and Ngan Hwui. But in the last hundred years, while the Chinese have been content to rest upon the achievements of their forefathers—who would despise them for it could they live again—the energy of their quondam pupils has brought Japan before the world as the sole heir to almost all that is most beautiful in the art of the great Turanian race.





**PLATE 79.** (CHINESE ART.)

CHINESE SAGES.

BRITISH MUSEUM COLLECTION (Ch. No. 99). Presented by Mr. A. W. Franks, F.R.S.

From a lightly coloured painting on paper by PING-KIANG U-KIO (Jap. HEIKŌ UKIŌ.) Eighteenth century (?).

Size of original,  $48\frac{1}{2} \times 29\frac{3}{8}$  inches.

THIS picture, which was purchased in China as a native drawing by the late Mr. C. W. Goodwin, bears a striking resemblance to Japanese work in the style both of its painting and calligraphy. The attempts to trace the identity of the artist have been unsuccessful.









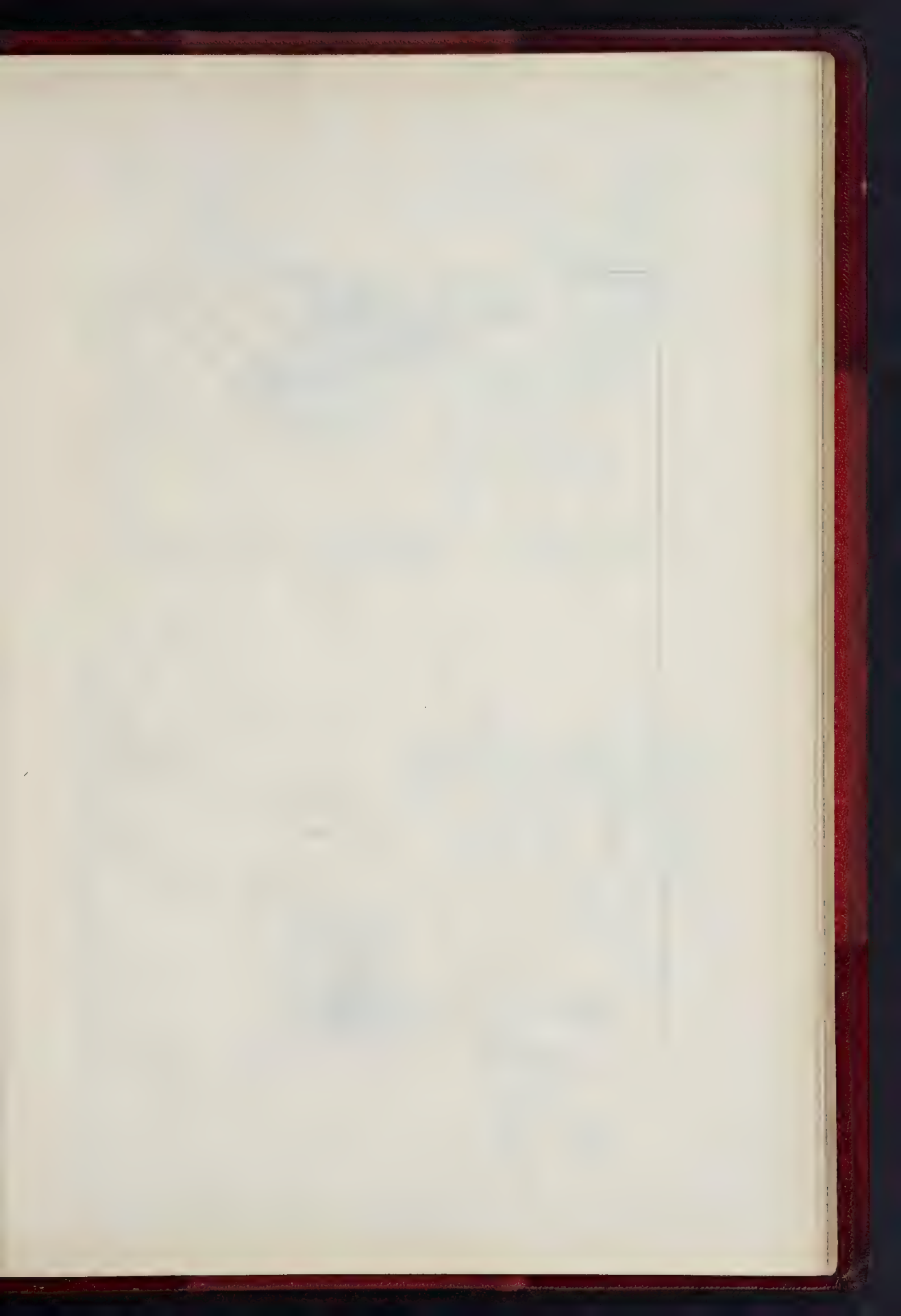




PLATE 80. (CHINESE ART.)

1. BIRD.

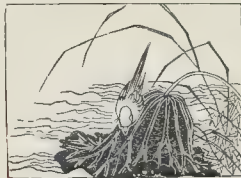
From a picture by SHIH TS'AO (Jap. SĒKISŌ), engraved in the *Wa-Kan mei-gwa yen*. Eighteenth century.

2. CROW.

From a picture by CH'AN NAN-PING (Jap. CHINNANPIN), engraved in the *Gwashi kwai-yō*. Eighteenth century.

THE originals of these cuts were both executed in Japan by Chinese immigrants in the early part of the eighteenth century. The inscription upon the first states that the drawing was made with the finger-nail.

SĒkisō is probably the same as Sōshigan, or Sĕkiko, who is referred to in the *Gwajō yoriaku* in association with a number of other Chinese refugees who settled in Nagasaki at the time above mentioned, and earned a reputation as painters. The best known of these men is Ch'an Nan-ping, who appears to have been a man of high literary culture as well as an artist. Some of his works will be found in the British Museum Collection.









In the various applications of pictorial art the Chinese have long fallen behind the industrial artists of Japan. In book illustrations they have produced nothing to rival the woodcuts that decorate the Japanese literature of the past two hundred years. Their engravings are tame and mechanical to the last degree, and have gained nothing in quality since the date of the fourteenth-century embellishments of the Kwanyin Sûtra (see fig. 145). In the decoration of lacquer, China has never been able to compete with the artisan artists of Yédo, Osaka, and Kioto, and the designs that appear upon even the most valuable specimens of Chinese ceramic ware usually show poverty of invention and unskilfulness of execution in equal degree. In every direction the story is the same, and in the present day the only superiority that China can boast is dependent upon secrets of composition which secure beauty of colour to a few enamels and a single variety of lacquer. Were any further evidence needed as to the relative merits of the two empires in modern art industries, it is only necessary for visitors to the Inventions Exhibition of last year to compare the displays in the Japanese and Chinese sections. Such a contrast, however, cannot last. The Chinese, once mighty in intellect and inventive power, still gigantic in numbers and resources, are beginning to awaken, and they will soon discover that they can better employ the edifice erected by their forefathers than by sleeping beneath it.

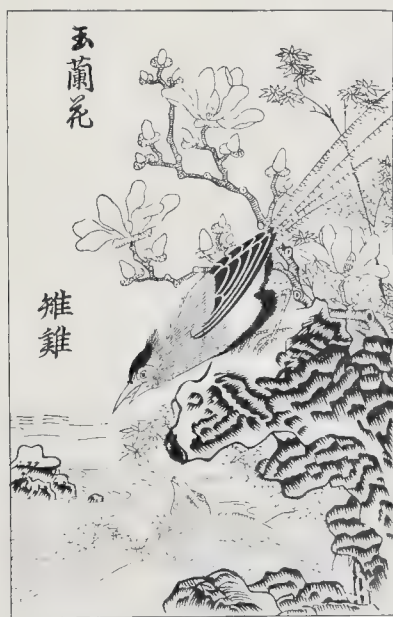


Fig. 146. Reduced facsimile of woodcut in the *T'u hwei tsung i* (1590).

## KOREAN ART.

LITTLE can be said with reference to Korean art; partly on account of its close resemblance to the art of China, and partly because of the difficulty in obtaining access either to authentic historical facts, or to a sufficient number of representative specimens. It is, however, beyond doubt that Korean art in general could claim in ancient times a far higher position than that to which it is now entitled.

The early painters in Japan, before the time of Kanaoka, were mostly Korean immigrants, who were treated with marked respect by the Japanese. The Hōriūji wall painting (see page 8) was probably the work of one of these, and the Nara wood-carvings of the Dēva Kings (plate 1), which are also attributed to a Korean of the seventh century, are worthy of a sculptor of ancient Greece; the casting of some of the greatest Buddhist bronzes was effected under the superintendence of Korean workmen; brocade weaving was learned in the fifth century from a native of Korea; while in ceramics, the well-known grey and white ware of the old Satsuma and Yatsushiro potters was made after the Korean fashion, and the *Raku yaki* of the Korean Améya and his descendants has provided æsthetic feasts for the connoisseurs of the "Cha-no-yu" during the last three centuries. Hidéyoshi's invasion of the country, at the end of the sixteenth century, unfortunately appears to have led to a rapid decline in the Korean arts; and the recent experience of those Japanese who have effected an entrance into the kingdom, points to a condition of poverty and ignorance that must form a painful contrast with the state of culture that existed in the days when Korea was the teacher and Japan the pupil. It is worthy of remark that the drawings made by the artist who accompanied the Korean Ambassador to Japan in 1878, some of which are now in the British Museum, are identical in manner with those of the old Chinese painters; while a portrait in the same collection, executed in Korea within the last few years, is characterized by an attempt at chiaroscuro that indicates a certain acquaintance with European practice. It may be necessary to point out that the ceramic pottery recently advertised as "Korean" in London shops is Japanese ware of indifferent quality, and that nothing of the kind has ever been produced in a Korean fabrique.

The *Kun in Hoshō*, a collection of the seals of painters and calligraphists, enumerates many Korean artists, including one of the sovereigns of the country, but the names would be of too little service to the foreign investigator to justify their repetition here.



## ADDENDA.

AN erudite critique by Professor F. E. Fenollosa, of Tokio, upon "*L'Art Japonais*," appeared in the *Japan Mail* of 1884, but did not reach the author until too late for reference in the appropriate place. Mr. Fenollosa, who has investigated the subject deeply, speaks with enthusiasm of the perfections of the old Japanese painters, and especially of those who dominated the art during the period extending from the ninth to the twelfth century. His remarks with regard to Kanaoka and Chō Densu are of great interest.

In referring to the former artist he says:—"For us, the Shotokutaishi in Ninnaji, Kioto, the Wind and Thunder Gods in Raikoji, Bizen, and the Shi Ten O formerly in Todaiji, Nara, are not only the greatest unquestionable originals of Kanawoka, but absolutely the most stupendous paintings in existence from a native brush, so far as our personal knowledge extends. We ought, perhaps, to mention the famous standing Jizo belonging to the Sumiyoshi family, as also the celebrated Rakan owned by Yechimata. These are indeed very splendid pictures, but as to their authorship critics disagree. . . . We think it quite probable that the future will produce other original Kanawokas from their present hiding-places, and with those already known make up a total of ten or fifteen authentic works of the master."

Of Chō Densu:—"He is the grand, vigorous figure painter who appals us with the vastness of his conceptions. It is the very gravest mistake to assert that the style of painting previous to the days of Chō Densu had been invariably careful and minute. Colossal figures of gods and goddesses, rivalling in power the conceptions of Michael Angelo, had from time to time been produced. Stupendous ink paintings were not uncommon in the century following Kanawoka. The great Chinese influence of the T'ang had indeed never wholly died out, and Chō Densu, five hundred years later, did but rekindle into flame the smouldering heat. A Buddhist might well believe that Chō Densu was a reincarnation of the spirit of Kanawoka."

Quite recently two important paintings attributed to Kanaoka have been brought under the notice of European students of Japanese art by MM. Wakai and Hayashi. There is every reason to accept the guarantee of authenticity offered by these experts, but the works, whatever be their origin, must rank amongst the most precious gems of Buddhistic pictorial art ever produced by a Japanese pencil. Both are representations of the Bōdhisattva Kshitegarbha (Jap. Jizō Bosatsu). One, a sitting figure, has already been engraved and commented upon by M. Gonse in "*L'Art*

Japonais;" the other has lately been exhibited in London by M. Hayashi. In this, the figure stands erect, clothed in gorgeous robes, holding the Sacred Gem and Ringed Staff, and is further characterized by the shaven head, the mild and youthful countenance, and by the *urna* or brow-mark of the Bôdhisattva—in complete accordance with the traditions which have been handed down by generation after generation of priestly artists almost to the present day, and which were probably adopted by Kanaoka himself from Wu Tao-tsz' or some other of the early Chinese masters. The firmly pencilled outlines, nowhere concealed by pigment, are those of a master hand, and the pose of body and the expression of feature suggest perfectly the combination of gentleness and dignity of the beneficent divinity who submitted to the tortures of hell to give a brief respite to the wretched souls expiating their sins in the realms of King Yama; but the distinctive superiority of the work lies in the marvellous richness and harmony of the colouring, the freshness of which is scarcely impaired by the thousand years that have elapsed since the artist completed the masterpiece. The tints, amongst which a dark green predominates, form a kind of mosaic in the areas mapped out by the ink outlines, and are opaque, without gradations, and diversified by a delicate tracery of gold. As a peculiarity of technique, it is noticeable that the metal has been applied in the leaf, not in the form of "paint," after the custom of later artists. There is nowhere any attempt at realism in the treatment of the details of the figure, but the effect is nevertheless impressive to a remarkable degree, and as a specimen of decorative religious art the work has rarely if ever been surpassed by any Oriental artist.

The following anecdote of Kawanari (for which I am indebted to Mr. K. Suyématsu) is of sufficient interest to quote here. Amongst the most intimate friends of the painter was one Hida no Takumi, a court noble famous for his great scientific attainments. It is said that this personage once invited Kawanari to inspect a newly-finished concert pavilion of which he was the architect. When the painter arrived, he saw a square building presenting an open doorway on each side, and was about to pass through the nearest entrance, when to his surprise it was closed in his face by some unseen agency. Thinking he had made a mistake, he tried another door with the same result, and so with the rest, only to be left baffled and perplexed on the outside of the mysterious erection. At this moment Hida no Takumi made his appearance, and laughing at his visitor's confusion, explained the hidden mechanism by which the phenomenon had been accomplished. In acknowledgment of this reception, Kawanari invited his friend to call upon him at a future day, and in due course the practical joker presented himself at the artist's residence. Finding the outer door open, he was about to enter, when he recoiled in terror at the sight of a dead man stretched out at his feet.

Faint and sick with the shock, the odours of putrefaction seeming to poison the air around him, he turned to hasten away, when his expectant host suddenly showed himself, and saluting him, inquired politely what he thought of his new picture. The corpse was a thing of paint and paper, and imagination had done the rest.

In the account of the Shijō school in Section I., and again in Section IV., mention was accidentally omitted of the practice which was largely followed by the naturalists (though not originated by them) of dispensing with the visible ink outline that formed so fundamental an element of nearly all the works of the older painters. In a considerable proportion of the Shijō compositions (as on plates 32 and 58) the objects depicted owe their relief to the contrast of the colour with the untouched surface of silk or paper, and not to any limiting ink outline; but in other instances, however, it will be seen (as on plates 45 and 62) that the classical rules had been followed without important modification.





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